



**THE BUDDHA CHARITAM**  
**OF**  
**ASVAGHOSHA.**

I:—V.



## CORRECTIONS & ADDITIONS.

>000<

*N. B.—The reader is requested to make these corrections and additions before commencing to read. It will be found that some insignificant mistakes have crept in owing to the great haste with which the book has been issued.*

Page.	Line.	Incorrect.	Correct.
<b>TEXT.</b>			
1	11	for वारतु	read वास्तु
7	3	for योऽन्यजातः	read योन्यजातः
38	4	for किंश्चिद्	read किञ्चिद्-
47	16	for एवंमादीन्	read एवमादीन्
52	13	for मित्रलक्षणं	read मित्रलक्षणम्

### READINGS.

6	21	Insert 29	In margin Bt. notices तथाविधं जन्म बभूव तस्य for तथाविधे तस्य बभूव जन्म.
43	22	Insert 61	Bt. in margin notices जनानाम् for प्रजानाम्.
47	10	for	for its read for
„	11	for	on its read in
„	7	Bt. reads “मन्थालगौतमो &c.”	after “गौतमं दीर्घ- तपसं,” and “वैभाण्डकं मुनिव्रतं” after “विश्वामित्रो महर्षिश्च” of our text.
54	2	Bt. reads “कालीं चैव”	&c. after “मातङ्गधामक्षमा- लायां” of our text, and “करालजबकश्चैव” &c. after the 77th verse of our text.

### NOTES.

1	15	शंगार°	read शृंगार°
2	9	Add कपिलवास्तु—this ancient city is situated one hundred miles north east of Benares, and about 40 miles from the Himalayas. It is situated in the Nepal Terai. The city is now in ruins. Vide Buddhist Catechism by H. S. Olcott p. 4.	

Page.	Line.	Incorrect.	Correct.
3	10	प°	पद्म
6	4	Add लुम्बिनी—It is now identified beyond question. An archaeologist in the service of the Government of India has discovered in the jungle of the Nepal Terai, a stone pillar created by the mighty Buddhist sovereign Aśoka, to make the very spot. The place was known in those times as the Lumbini garden.	
7	5	for आव	read और्व
8	7	for भवितात्मा	read भावितात्मा
16	8	for अद्य	read अर्द्य
26	17	Add यशोधरा—Sarvārthasiddha in his sixteenth year, was married to यशोधरा the daughter of the king सुप्रयुद्ध. Vide Buddhist Catechism p. 6.	
31	12	for 'तिस्र	read 'तिस्रः
31	15	for विद्म	read विद्ये

---

CRITICAL NOTICE.

2	8	for inches	read inches.
---	---	------------	--------------

---

INTRODUCTION.

2	3	for author	read author
---	---	------------	-------------

---

ABSTRACT.

25	12	for chrioteer	read charioteer
----	----	---------------	-----------------

---

THE  
**BUDDHA-CHARITAM**

**AS'VAGHŪSHA.**

**( I—V )**

**BASED ON A SOLITARY Ms.,**

Edited

With explanatory notes in English, with various readings, with an introduction determining the date of the poet from the latest antiquarian researches, with a literal English translation, with indices and an appendix &c.

By

**GOPAL RAGHUNATH NANDARGIKAR,**

Editor of Kālidāsa's Raghuvans'a, Meghadūta, Mālavikāgnimitra, Kumārdāsa's Jānakī Haraṇam &c. &c.

*( Registered for copy-right under Act XXV of 1867 ).*

All rights including that of copying the text in its present recension with various readings are specially reserved.

---

POONA :

PRINTED AT THE " ARYA-BHUSHAN " PRESS.

---

1911.



RESPECTFULLY DEDICATED

TO

Dr. Ramkrishna Gopal Bhandarkar,

M. A. LL. D., C. I. E. &c. &c.,

Honorary Member of the Royal Asiatic Society of Great Britain and Ireland, of the German Oriental Society, of the American Oriental Society and of the Italian Asiatic Society ; corresponding member of the French Institute and of the Imperial Academy of Sciences St. Petersburg ; Foreign member of the Royal Bohemian Society of Sciences ; Fellow of the Universities of Bombay and Calcutta ; Late Professor of Oriental Languages Deccan College, Poona,

By the Editor.





# Critical Notice.

## I.

The present edition of Asvaghosha's Buddhacharitam is based on a solitary Manuscript which we secured almost by chance after a diligent search for the Manuscripts of this work for the long period of fifteen years. This Manuscript contains the first thirteen cantos and fourteen stanzas of the fourteen. The account of the Manuscript is as follows :—

Bt. It is written on thick country paper with a thick glowing black ink (लाखी शई) in semi S'aradā characters. It was kindly lent to me by my old friend Mr. Jivanarāva Balvant Chitnis of Bombay Municipality. It will not be out of place to give an account of this fragment and how I got it. Mr. Jivanrāva who is an enthusiastic student of the Jyotish and Mantra Sāstras is always on the look out for manuscripts of works in these two departments. He came to know from a friend that Pandit Gadādhar Pānḍyāji of Betiah in the Panjab, belonging to an old learned family, had a very large collection of old and rare manuscripts in his possession. He therefore requested that friend to purchase for him a few of these manuscripts which he did for a nominal price. As these manuscripts had lain undisturbed for years together in a corner of the Pandit's house, their edges were a little damaged by white ants. Mr. Jivanrāva whom I met in Bombay in June 1906 told me of this new purchase and I

being curious to know what these manuscripts were, and examining each carefully, came upon this fragment.

Among these there were the manuscripts of **हेहरण्य-चरितम्** and works on **व्याकरणशास्त्र**, and **अलंकारशास्त्र** and some **Kāvya**s which have been published already in the **Kāvya**mālā series. With his permission I copied the fragment. The paper of the manuscript is 12 × 9 inches Folia 86. The average number of lines on each page is 7 written in the middle of the paper. On the broad margins, were written some explanatory notes and readings which were probably taken down by some Buddhist **Bhikshus** and **Bhikshunis** who probably had used this Ms. because some of the readings and explanatory notes, I found, were written in a different hand and some in the same handwriting as that of the text. The peculiar feature of this fragment is that it was written in a beautiful bold hand in the **Devanāgarī** characters intermixed with **Sāradī** letters in almost every line of the text. The scribe, who wrote the Ms. appears to have been ignorant of many **Devanāgarī** characters and hence an intermixture of **Sāradī** characters specially in the case of conjunct consonants. There is no date written on any of the 86 pages. The Ms. appears to me considerably old as the pages were worn out. It might be a hundred years old, or even older. The marginal notes supply **Pādas** or lines wanting in some of the cantos which I have noted in the readings of my edition.

## II.

In editing this poem I have followed the same principle which I observed in editing my third edition of **Kālidāsa's Raghuvans'a** and **Kumārādāsa's Jānaki Harana**. I have thought it necessary to give the abstract of the

poem, notes on such points as require help, and literal English translation of almost all cantos that are printed in this little volume. I have tried my best to give almost all mythological allusions and geographical references in the notes.

In preparing the notes I have attempted to explain all Buddhist allusions by reference to the Lalitavistara and other Buddhist works. In short I have attempted to give as much help as I thought necessary to the college-going population.

I have done everything that lies in my power to make this little volume useful to the general reader and specially so to college students. In the introduction I have attempted to give upto date information about Asvaghosha by consulting recent publications on him and date.

It now simply remains for me to do the agreeable duty of acknowledging my obligations to those who have helped me in one way or another by giving me information about the books which have rendered me valuable help in determining the approximate date of the poet and by making me important suggestions while the work was in preparation. This edition of Buddhacharita was undertaken at the express wish of my sincere friend and patron Sardara K. C. Mehendale B.A. of the celebrated Appa Balvant family. To him, therefore, my thanks are specially due as also to my friend Mr. M. P. Oka, Sanskrit Teacher, New English School, Poona, with whom I discussed some of the points of the text. I have consulted the works of Dr. R. G. Bhandarkar, Dr. P. Peterson, Dr. Takakusu, Mr. V. A. Smith, Miss C. M. Duff, Prof. M. Aneski of the Imperial University of Tokio, Prof. E. B. Cowell, Rev. S. Beal and Mr. Velandai Gopala Iyer. I shall be

always willing to correct interpretations and misprints whenever brought to my notice. With these prefatory words I leave the book to the indulgent judgment of the learned public.

## INTRODUCTION.

---

It is unanimously admitted by all oriental scholars both of East and West that India wants a written history of her own<sup>1</sup>. Sanskrit Literature so to say is deficient in nothing so much as in its own history. The vast mass of Sanskrit works and a crowded number of names of their authors are scattered on the expansive sheet of time as confusedly and promiscuously as pebbles on a river-bank or flowers in a wild woodland. Chronology is to historical facts what thread is to a wreath of pearls; and without it, it is impossible to attempt anything like stringing together books, records and authors or associating the proper author or authors<sup>2</sup> with proper books, records and chronicles. The fatal work of time and oblivion has often been to a certain extent counteracted by authors themselves, prompted perhaps by an instinct of self-preservation; and we see Sanskrit authors managing in the old fashion to incorporate their names in the text of their works. A certain amount of evidence is thus secured; but the absence of histories political, social and religious of the different provinces of India written from time to time and obvious unmistakable instances of literary interpolations and forgeries make the mind suspicious and cynical as to its value as evidence. So that a want of confidence and faith in the history of literature as it is told by itself is created in the mind of the inquisitive reader who is prevented from attempting anything beyond reading and enjoying, if he can, the vast literature of his land.

---

1 *Vide* Dr. Bhandarkar's Early History of the Deccan, page 1 *ff*.

2 Dr. Bhandarkar's Report on search of Sanskrit Mss. D. O. 1883-1884 p. 16.

According to the Tibetan as well as the Chinese accounts, we are led to admit that there were six As'vaghoshas<sup>1</sup> who are promiscuously identified with the author of the Buddhacharita.<sup>2</sup> In the present state of the chronology of India it is very uncertain to lay down anything as finally settled when the researches of orientalisks both here and in Europe and America are making gigantic strides in every branch of science, literature and art.

As'vaghosha was the twelfth Buddhist patriarch. According to Chinese accounts he was contemporary with Kanishka or Kanika who was ruling over Kās'mīra about 78-80 A. D. Asvaghosha is said to have been a Brāhmana of Eastern India who, after his conversion by Vasumitra, president of the Buddhist Council, settled in Kās'mīra. The Alankāra Śāstra and the Buddhacharita-kāvya, the latter of which was translated into Chinese about A. D. 414-421, are ascribed to him by I-Tsing<sup>3</sup>.

Both European and Indian scholars have, in our opinion, finally fixed the date of Kanishka. In his Early History of India Mr. V. A. Smith states, 'Kanishka unquestionably belonged to the Kushān section of the Yueh-chi nation, as did the Kadphises kings, and there does not seem to be sufficient reason for believing that he was unconnected with them. The coins both of Kadphises II and Kanishka frequently display in the field the

---

1 Awakening of the Faith by T. Suzuki page 6 ff; Nanjio Catalogue of the Chinese Buddhist books, 1883 No. 1460; Life of Asvaghosha No. 1463; Life of Vasubandhu in 1905 Journal of the Royal Asiatic Society of Great Britain and Ireland page 33 ff; Wassilieff Buddhismus, 1860 page 239.

2 Encyclopædia of Religion and Ethics vol. II. p. 159.

3 Vide C. M. Duff's Chronology of India, pages 21-22. Also Rev. S. Beal's trans. of the Buddhacharitam from Chinese into English S. B. E. Series vol. XIX. introduction, p. 26.

same four-pronged symbol, and agree accurately in weight and fineness, besides exhibiting a very close relationship in the obverse devices. The inevitable inference is that the two kings were very near in time to one another that in fact, one immediately followed the other. Now Kadphises II ( Yeu-kao-ching ) was beyond doubt—not only the successor, but the son of Kadphises I ( Kieú-tsieú-K'io ), who died at the age of eighty after a long reign. It is quite impossible to bring Kanishka into close association with Kadphises II, except on the generally admitted assumption that Kanishka was his immediate successor. Without further pursuing in detail a tedious archaeological argument, it will suffice to say here that ample reason can be shown for holding that the great majority of Indianists are right in placing the Kanishka group directly after that of the Kadphises kings. Our knowledge is so limited that difficulties remain, whatever theory be adopted, but the ordinary arrangement of the royal names appears to be strictly in accordance with the history of other nations, and with the phenomena of artistic, literary, and religious development.

Kanishka, then, may be assumed to have succeeded Kadphises II, to whom presumably he was related, in or about 120-125 A.D. Tradition and the monuments and inscriptions of his time prove that his sway, like that of his predecessor, extended all over North-Western India, probably as far south as the Vindhya. His coins are found constantly associated with those of Kadphises II from Kabul to Gházipur on the Ganges, and their vast number and variety indicate a reign of considerable length. His dominions included Upper Sind, and his high reputation as a conqueror suggests the probability that he extended his power to the mouths of the Indus, and swept



away, if they still existed, the petty Parthian princes who still ruled over that region at the close of the 1st century A. D., but who are heard of no more afterwards.

He may be assumed to have completed the subjugation and the annexation of the secluded vale of Kàsmira, and certainly showed a marked preference for that delightful country, in which he created numerous monuments, and founded a town, which, although now reduced to a petty village, still bears his honoured name<sup>1</sup>.

Tradition affirms that he carried his arms far into the interior, and attacked the king residing at the ancient imperial city of Pátaliputra. It is said that he carried off from that city a Buddhist saint named Asvaghosha. Comparison of the different versions of this story gives reason for accepting as true at least the bare fact that Kanishka and Asvaghosha were contemporaries. Kanishka's capital was Purushapura, the modern Pesháwar.

In Buddhist ecclesiastical history the reign of Kanishka is specially celebrated for the convocation of a council. This council which is ignored by the Ceylonese chroniclers is known only from the traditions of Northern India, as preserved by Tibetan, Chinese, and Mongolian writers.

Kanishka studied the Buddhist scriptures in his leisure hours under the guidance of a monk, named Pársva, who attended daily at the palace to give him instruction. The king, becoming hopelessly puzzled by the conflicting doctrines of the various schools, suggested to Pársva, that it would be well to obtain an authoritative exposition of the truth. Pársva gave his cordial

---

1 Stein, *Rájataranginí* translation book I, 168-72. Kanishka-pura is now represented by the village Kanispor, 74° 28' E long., 34° 14' N. Lat., situated between the Vitastá (Bihat) river and the high road leading from the Varáhamúla (Baramúla) to Srinagar.

approval to the suggestion and arrangements were made for a general assembly of theologians. Accordingly all the learned men assembled ; but they were of a single school, the Sarvástivádins of the *Hinayána*, or Little Vehicle. As for the place of meeting the king proposed his capital in *Gándhára*, but it was rejected and the council was held at *Rájagriha*, in Magadha, where the first council was reputed to have met. Ultimately it was decided to convoke the assembly in *Kásmira*, at a monastery named *Kundalavana*, near the capital of that country. Vasumitra was elected president, and *Asvaghosha*, the famous author, who, according to the story, had been carried off from *Pátaliputra*, was appointed vice-president. The result of this council was the composition of *Mahávibhášhá*, which still exists in Chinese, and is described as being an Encyclopædia of Buddhist philosophy.

Dr. Takakusu, a highly competent authority, in his article on ' A study of *Paramártha's* Life of Vasubandhu ' and ' The Date of Vasubandhu,' is of opinion, that until this work shall have been made accessible to scholars, it will be vain to argue about the council of *Kásmira* or its works. From these accounts of the council Mr. V. A. Smith is led to think that the reign of Kanishka appears to have lasted some twenty-five or thirty years, and may be assumed to have terminated about 150 A. D. or a little earlier. With this view Dr. Takakusu also agrees.<sup>1</sup> Prof. Sylvain Levi, observes Dr. Takakusu, on the other hand, utilizing all the Chinese evidence available, assigns, to the *Kushána* king an earlier date viz., 50 A. D. Now *Paramártha's* "five hundreds" is equivalent to 20-120 A. D.,

<sup>1</sup> J. R. A. S. of Great Britain and Ireland Jan, issue 1905, page 52.

thus covering the possible date of Kanishka proposed by the two scholars. Asvaghosha is a contemporary of Kanishka according to Hiuen-Tsang and several other authorities. The glowing account of Asvaghosha's literary skill in *Paramārtha* is appropriate to the author of that famous *Kāvya* "Buddha-Charita" and the beautiful "Sâtrāṅkīra" preserved in Chinese.<sup>1</sup>

The following account will decide for itself the identification of so many Asvaghoshas as stated above from the author of Buddha-charitam. From the earliest times Asvaghosha is well-known as the author of Buddha-charitam, a poetical description of Buddha's life.<sup>2</sup> To him is ascribed the *Alankāra*, a collection of Buddhist stories with their respective moral teachings and also a poem called *Saundarāmandakāvya*.<sup>3</sup> This *Kāvya* is not found in the catalogue of Chinese *Tripitaka* or in even the Tanjur. In the first chapter this *Kāvya* deals with the great love which Nanda, a brother of Buddha, bore for his wife Sundari. Then it describes how Buddha took Nanda to his hermitage and made him a mendicant. Nanda was anxious to return to the world and to his wife, but Buddha always persuaded him to persist in his mendicant life. Now this spiritual struggle between Buddha and his royal disciple forms the central point of interest in this fascinating epic. During the

1 *Vide* J. R. A. S. of Great Britain and Ireland, January 1905, page 52. According to the recent investigations of Mr. V. A. Smith who has established several important dates for Indian history, the date of Kanishka, of the Kushāna dynasty 'is 125 A. D.' *Vide* also J. R. B. B. R. A. S. XLIX Vol. XVIII 1892., page 284.

2 *Vide* Trans. in S.B.E. Series.Vol. XLIX.

3 *Vide* Journal and Proceedings of the Asiatic Society of Bengal, vol. V. No. 6, June 1909. page 1 ff.

course of this struggle Buddha takes his disciple to heaven, shows that even heaven should not be desired, and ends the work by giving him a taste of Amrita or the nectar of *Nirvāna*. The first chapter contains a description of Kapilavāstu as a great hermitage &c., &c. The authenticity of these traditions is confirmed by the external evidence of I-Tsing's statement,<sup>1</sup> and the internal evidence does not contradict it.

We learn from the colophon of the Tibetan *Buddha-charitam*<sup>2</sup>, and from a biography of Vasubandhu, that Asvaghosha was a native of Śāketa. According to the latter authority, it was he who was summoned to Kābul by कात्यायनीपुत्र, the alleged composer of the 'अभिधर्म in Eight Sections' in order to help him in the compilation of the great commentary (महाविभाषा) on the text of that अभिधर्म. As we learn from Hiuēn-Tsiang, this compilation took place under the patronage of king Kanishka, who is now generally believed to have flourished in the 1st century A. D. That Asvaghosha was contemporary with Kanishka is confirmed from another source<sup>3</sup> which describes Asvaghosha's life in detail, and from which are derived the later legends concerning him.

We are told that Asvaghosha was a learned but haughty man, who was at last converted to the Buddhist faith in the nonentity of the phenomenal world. The agent in his conversion was पूर्णयशस्, a disciple of पार्श्व<sup>4</sup>, who is said to

1 *Vide* Record of the Buddhist religion, Oxford 1896. pp. 153-165. *f*.

2 *Indian Antiquary* 1903, p. 350.

3 Records of the patriarchs, Nanjio, No. 1340 translated by Kinkārya in 472; No. 1460 translated by Kumārajiva about 405; See also Wasiljeff p. 231.

4 Possibly an epithet of Kātyāyaniputra.

have presided over the compilation of the above mentioned great commentary. After his conversion Asvaghosha worked eagerly for the propagation of Buddha's teachings in Kusumapura (the modern Pátana), not only as a preacher, but also as a poet and a musician. When that town was taken by the army of the चन्दनकनिष्ठ, the king Yuehchis, Asvaghosha was carried away to their country in the north as a portion of the tribute paid to the conqueror by the Magadhans.

Another biography of Asvaghosha tells essentially the same story. The indebtedness of Asvaghosha to Pársva and Púrnyasas is confirmed by the expression of homage at the beginning of the Alankára while his connection with king Kanishka is elsewhere asserted.<sup>1</sup> Thus far the traditions about Asvaghosha's life, which are the oldest sources of our knowledge about him, may be regarded as comparatively authentic.

But when we take up other writings which bear his name, we find ourselves in the dark as to the identity of the person.<sup>2</sup> And the matter is made no clearer by the Tibetan tradition, which applies many epithets to him. This tradition dates from the 16th century, and itself seems to be the result of confusion. According to it Asvaghosha was living under the king Bindusára the son of Chandragupta, and was connected with कनिक the king of दिल्ली and Málava in the West. Of six epithets

1 Nanjio No. 1329 Ratnapitaka translated by Kinkárya. He gives the name as something like कनिठ (or कनिष्ठ) but a later translator सूर्ययज्ञस् gives कनिष्ठ.

2 T. Suzuki has made a very exhaustive collection of the materials respecting these works and legends in his introduction to Asvaghosha's *Awakening of Faith* Chicago 1900. But he was too anxious to regard any Asvaghosha as identical with the author of the book he translated.

given to him we mention **मातृचेत**, **धार्मिक**, **सुभूति** and **शूर**. Comparing these different traditions, we find little reason to see in this **Asvaghosha** the author of the **Buddha-charitam**, except the connection of the name with king **Kanishka** or **कनिक**. The Tibetan author, it is true, states expressly that the **कनिक** mentioned there is not to be confused with **कनिष्क**, yet there is reason enough to suspect his accuracy. The following are the works attributed to a person or persons bearing the name of **Asvaghosha** :—

(1) “Hymns in 150 stanzas.” This has been handed down to us in a Chinese and in a Tibetan version. The two agree fairly well with one another, and in both the author is known as **मातृचेत**.

The colophon to the Tibetan version identifies this **मातृचेत** with **Asvaghosha**. But I-Tsing, the translator of the hymn into Chinese, seems to regard him as different from the author of **Buddha-charitam**. On the other hand, there is in Tibetan an epistle sent from **मातृचेत** to king **कनिक** of the **कुश** race.<sup>1</sup> King **Kanishka** is mentioned in **Asvaghosha**'s **Alankāra** as of the **कुश** race. But there **Asvaghosha** speaks of the king as of one who lived in the past. It is, therefore, quite uncertain whether **मातृचेत** and **Asvaghosha** on the one hand and **कनिक**, **कनिष्क** and **कनिष्ठ** on the other, are respectively to be identified or not.

(2) The **Vajrasūchi**,<sup>2</sup> a refutation of the caste system, bears the name of **Asvaghosha** as its author; but the same text in the Chinese translation (**Nanjio** No. 1303) is ascribed to **Fa-Hien**, literary “law-fame.” This name is

1 On the connection of **मातृचेत** with king **कनिक** and the questions connected therewith see **F. W. Thomas**'s article in **Indian Antiquary** 1903, p. 345 ff.

2 **A. F. Weber**, *Die Vajrasuchi Des Asvaghosha*, Berlin 1860.

usually rendered as धर्मशस्त्र but may be धार्मिकसुभूति, literally "lawful glory".

(3) Further a work in the Chinese translation called "The Distinctions of the Fruits of Works" (Nanjio No. 1339) is ascribed to a Bodhisattva 'Great-Valor' which is surely महाशूर in Sanskrit. Another book, 'Transmigration in the Six Resorts' agrees with the above in substance, and its authorship is ascribed to Asvaghosha.

The two instances given above seem to be confirmatory of the Tibetan tradition, but they are not strong enough to establish the identity of these Asvaghoshas with the author of the Buddhacharitam.

(4) Another book ascribed to Asvaghosha is "A निर्गन्थ's inquiry into the principle of non-ego."<sup>1</sup> It expounds the contrast of phenomena and reality, exactly as in the sermon delivered by Pūrṇayasas to Asvaghosha which is preserved in the Records of the patriarchs. Probably this Asvaghosha is the same as the Asvaghosha of those Records.

(5). There is mention of the name Asvaghosha in the memoirs of Yuan-Chwang. This Asvaghosha was a contemporary of नागार्जुन, of देव, of कुमारलब्ध, and of the man who detected a Brahmin possessed by a demon. Though Yuan-Chwang calls this Asvaghosha a Bodhisattva, we have no ground for identifying him with any of the Asvaghoshas mentioned above.

(6) Finally, we have Asvaghosha the author of the "Awakening of Faith."<sup>2</sup> This last work represents

<sup>1</sup> Translated by Suryayasas in the 11th century but the work is not mentioned in Nanjio's catalogue; See S. Beals Buddhist Records of the Western World in 2 vols, Boston 1885; Life of Buddha by Asvaghosha Bodhisattva S.B.E. Series vol. XIX Oxford 1883 p. 30. f.; L. A. Waddell, Lamaism 1895 p. 10. f.

<sup>2</sup> Nanjio No. 1249 f, translated by T. Suzuki.

a well reasoned exposition of the doctrines of the final metaphysical principle and of the phenomenal world as contrasted with it. Everything phenomenal is unreal, because it is made of constituents and is governed by the law of causality. Now reality transcends every distinction and qualification. It cannot be named तथता, *i. e.* 'the Thatness.' The final aim of Buddhist enlightenment consists in the full realization of this absolute reality, which is the true and highest condition of Buddhahood. That is the eternal substance of the truth revealed by Buddha, and is, therefore, the true doctrine and, at the same time, the true body or entity of Buddha *i. e.* the Dharmakāya. But the absolute, which is unique in its substance, does not remain, unmanifested. When it appears to us in its state of bliss, it is the Buddha in enjoyment (Sambhoga). When it is manifested in this world in order to save us personally, it is the Buddha incarnate or in Kenosis (*Nirmāna*), as, for example, Śākyamuṇi. In order to attain the ideal of enlightenment, it is necessary for us to believe in any of the three aspects of Buddha's personality, and to be saved by his grace (Parigraha *lit.* 'grasping').

Thus we see in this work of Asvaghosha a concise systematization of later Buddhist metaphysics in their consequences and of Buddhist religious faith, expressed in the doctrines of the three personalities (bodies) of Buddha,<sup>1</sup> and of the relation between grace and faith.

Summing up these statements, we have not enough evidence either to affirm or to deny the identity of any of the Asvaghoshas enumerated under heads 1-6, except four, with the author of the Buddhacharitam. The

<sup>1</sup> See art J. R. A. S., 1906 p. 943 ff.



same epithet may have been applied to many authors in different periods, because of their poetic talents or of their wisdom, which is said to have touched the heart even of a horse. The Tibetan tradition seems to have erroneously regarded these different persons as one with many names.

In his article published in the *Indian Review* No. 11 for November 1909, vol. X, pp. 833, *ff* Mr. Velanda/ Gopala Aiyer, B. A., B. L., considering the views, in every point that demands close attention, of all oriental scholars of Europe, Japan, China and India, has conclusively established the date of Kanishka and his contemporary the poet Asvaghosha the author of *Buddhacaritam*. He says :— It is sufficient for me to state that the date given by Professor Rhys Davids for Rudradāman's inscription ( 2nd century A. D. ) is incorrect ; and if, as I shall be able to show in my next paper, the correct date for the Sanskrit inscription ( of Rudradāman ) is 15 A. D., it is clear that between 27 and 65 A. D., the period of Kanishka's reign, Asvaghosha could well have composed his poem and the council, their commentaries.'

In the preface to our third edition of *Raghuvansa* we have shown how Asvaghosha imitates Kālidāsa in every thing that is worth imitation ; here we simply repeat ourselves. Asvaghosha's *Buddhacarita* seems to be an old Kāvya written somewhere in the middle of the 1st century A. D. ( 27 to 65 A. D. ). The language of Asvaghosha bears a close resemblance to the Kāvya of Kālidāsa. Words which are peculiar to Kālidāsa such as धिष्ण्य in the sense of ' abode ' or ' resting place ', निर्वाहण to express ' carrying away &c. ' are borrowed in the same sense by Asvaghosha also. Similarly the same compounds are employed in the same sense by the two poets, and this so frequently that it is difficult to believe that Asvaghosha

and Kālidāsa were separated by a very long interval of time, unless one of them is a close and clever imitator of the other except in his प्रसाद<sup>1</sup>. In spite of this close resemblance, however, there seem to exist ground to suppose that Asvaghosha represents a later stage of the development of the Sanskrit language (भाषा).

In the first place from a cursory perusal of the Buddacharitam we have not found in it a single वैदिक form except in the व्यवधान between the आम्रप्रत्यय and the अनुप्रयोग ( “ संवर्धयामात्मजवच्चकार ” II. 19. ) “ दिव्यैर्विशेष-र्महयाञ्च चक्रुः ” VI. 58. ( Cf. Raghu. IX. 61. ; XIII. 36. ; XVI. 86 ). But this व्यवधान alone cannot be a sufficient proof, for, though Kātyāyana strictly prohibits it in भाषा, later grammarians do not observe this rule. The Bhattikāvya allows it. Haradatta the author of Padamanjari refers to it with a sneer. We think, therefore, *Asvaghosha came after the period of transition.*

Moreover, the form of the Sanskrit language, seems to have been finally settled long before the time of Asvaghosha. Though a Buddhist, Asvaghosha seems to be very fond of Pāṇini's grammar and very often seems to assert his superiority over the author of Bhattikāvya. Thus, we find “ व्याङ्गपरिभ्यो रमः of Pāṇi. ( I. 3 83. ) illustrated by शमंभिरंमे विरराम पापात्, also “ स्वरित-जितः कर्त्रभिप्राये क्रियाफले ” ( I. 3. 72. ) by भेजे दमं संवि-बभाज साधुन्. So also “ विपराभ्यां जेः ” ( I. 3. 19. ) illustrated by “ नाधीरवत्कामसुखं ससञ्जे न संरञ्जे विषमं जन-न्याम् । धृत्येन्द्रियाश्वांश्चपलान्विजिग्ये बन्धुंश्च पौरांश्च गुणैर्जिगाय ॥ ” The verse following is devoted to “ विभाषा लुक्लुङोः ” ( II. 4. 50. ) ; thus we read नाध्यैष्ट दुःखाय परस्य विद्यां ज्ञानं परं यत्तु तदध्यगीष्ट । Then the poet proceeds till the end of the

1 Vide our third edition of Raghu. preface page 162.

2nd canto in this strain. For example we find आनर्च, जुहाव, ददौ, in II. 36.; सखौ, पपौ, in II. 37.; बभाषे, जजल्प and अशकत् in II. 38.; प्रपदे, सिषंवे and मेने in II. 39.; अचच्छिद्विष्ट, अबेभिविष्ट, in II. 40.; विनिन्ये, जुगोप, तत्याज, ररक्ष, प्राप, बुबुध. जज्ञे. प्रजहौ in II. 41.; अजीघतत्, ददर्श and बबन्ध in II. 42.; अचारीत्, अहासीत्, आपत् in II. 43.; अजिहीर्षीत्, अचिकीर्षीत्, अविवक्षीत्, अदिधक्षीत् in II. 44.; चेरुः, जज्ञे, ननन्द, जहर्ष, आललम्बे, अतप्त, अयष्ट, अजाज्वलिष्ट, जजाप, चकार. तत्याज, विममशं. विषंहे, भेजे, ददर्श, बभार, आचकांक्ष in II. 45-53 and so on.

After this it is no matter for surprise that his style is more elaborate and artificial than that of Kālidāsa. He does not hesitate to sacrifice sense to sound. The opening of his Kāvya has a rhyme श्रियं परार्थ्यां विदधद्विधातृजित्तमां निरस्यन्नभिभूतभानुभृत् । नुदन्निदाघं जितचारुचन्द्रमाः स वन्द्यतेऽर्हन्निह यस्य नापमा ॥ Verses 14, 15, 16, of canto I, are illustrations of अन्त्य and मध्ययमक. Illustrations like “ रत्नप्रभोद्गासिनि यत्र लभे तमो न दारिद्र्यामिवावकाशं, ” “ भूभृत्परार्थ्यांसिपि सपक्ष एव प्रवृत्तदानांसिपि मदानुपेतः, ” furnish us with the germ of that tendency to punning which subsequently attained full development in the hands of Bāza, Bhavabhūti, Subandhu &c. We may note among others the following verse of canto first “ रामामुखेन्दुनभिभूतपद्मान् यत्रापयाताऽप्यवमान्य भानुः । सन्तापयोगादिव वारि वंष्टुं पश्चान्समुद्राभिमुखं प्रतस्थे ॥ ” “ The moons of the faces of the females there had disgraced the lotuses. The sun, though passing on after disregarding them, burned within with heat and proceeded to the western sea itself to plunge into water to allay the burning. ” This reminds us of the following from canto IX verse 146 of Naishadha :—निजांशुनिर्दग्धमदङ्गभस्मभिर्मुखा विधुर्वाञ्छति लाञ्छनान्मृजाम् । त्वदास्यतां यास्यति तावतापि किं वधूवधेनैव पुनः कलङ्कितः ॥ “ The moon

in vain wishes to remove his stain with the ashes of my body burned by his rays. But will he with all that (activity), resemble your face stained as he will be by killing a woman !

Thus, in the middle of the 1st century, *i. e.* at the time of Asvaghosha Vaidic forms had disappeared from general use and the study of लौकिक grammar had become so popular that Asvaghosha deemed it necessary to add illustrations to facilitate the study of the spoken language. The people's taste was changing and artificiality was replacing the natural poetry of Kálidása and his predecessors Bhása, Saumilla and Kaviputra. At least a century or two may be allowed to bring about these changes in the भाषा literature. Hence it follows that Asvaghosha lived after the middle of the 1st century A. D. and his model, Kálidása, century or two before him. We have already proved this by citing the dictions of Asvaghosha and Kálidása in the preface to our third edition of the Raghuvamsa and we wish now to recapitulate some of the points :--

In Raghuvamsa canto VII stanzas 5-13, Kálidása describes the ladies of the city as crowding at the windows to see the prince Aja as he passes by from the Svayamvara, where the princess Bhojyá has chosen him for her husband. It has a striking parallel in the third canto of the Buddhacharitam, where the young prince makes his first entry into his father's capital,—that expedition, during the course of which he is to make his first acquaintance with old age as the inevitable shadow which dogs the steps of youth.

**Buddhacharitam:—**

ततः कुमारः खलु गच्छतीति  
 श्रुत्वा स्त्रियः प्रेष्यजनान्प्रवृत्तिम् ।  
 दिदृक्षया हर्म्यतलानि जग्मु-  
 र्जनेन मान्येन कृताभ्यनुज्ञाः ॥ १३ ॥  
 ताः सस्तकाश्चैःगुणविभ्रिताश्च  
 सुप्रप्रबुद्धाकुललोचनाश्च ।  
 वृत्तान्निविन्यस्तविभूषणाश्च  
 कैतूहलेनाभिभृताः परीयुः ॥ १४ ॥  
 प्रामादसांपानतलप्रणादैः  
 काश्चरिवैन्नूपुरनिस्वर्नश्च ।  
 विभ्रामयन्त्यां गृहपक्षिमङ्गान्  
 अन्योन्यवैगाच्च समाक्षिपन्त्यः ॥ १५ ॥  
 कासांचिदामां तु वराङ्गनानां  
 जानत्वराणामपि मोन्मुकानाम् ।  
 गतिं गुरुवाज्जगृहुर्विशालाः  
 श्रोणीस्थाः पीनपयोधराश्च ॥ १६ ॥  
 र्शाघं समर्थापि तु गन्तुमन्या  
 गतिं निजग्राह यर्यां न तूर्णम् ।  
 ह्विया प्रगल्भानि निगृहमाना  
 रहःप्रयुक्तानि विभूषणानि ॥ १७ ॥  
 परस्परोत्पीडनापिण्डितानां  
 मंमर्दमंक्षाभितकण्डलानाम् ।  
 तामां तदा मस्वनभूषणानां  
 वातायनेष्वप्रशमो बभूव ॥ १८ ॥  
 वातायनेभ्यश्च विनिःसृतानि  
 परस्परोपाश्रितकण्डलानि ।  
 स्त्रीणां विरेजुर्मुखपङ्कजानि  
 सक्तानि हर्म्येष्विव पङ्कजानि ॥ १९ ॥  
 ततो विमानैर्युवतीकलापैः  
 कैतूहलाद्घटितत्रातयानैः ।  
 श्रीमत्समन्ताद्भगरं ब्रभासं  
 विपद्दिमानैरिव साम्प्ररोभिः ॥ २० ॥

**Raghuvans'am:—**

ततस्तदालोकनतत्पराणां  
 सौधेषु चामीकरजालवस्तु ।  
 बभूवुरिन्धं पुरसुन्दरीणाम्  
 त्यक्तान्यकार्याणि विचेष्टितानि ॥ ५ ॥  
 आलोकमार्गं सहसा व्रजन्त्या  
 कयाचिदुद्वेष्टनवान्तमाल्यः ।  
 बद्धुं न संभावित एव तावत्  
 करेण रुद्धोऽपि च केशपाशः ॥ ६ ॥  
 प्रसाधिकालम्बितमग्रपादं  
 आक्षिप्य काचिद्द्रवरागमेव ।  
 उन्मृष्टलीलागतिरागवाक्षा-  
 दलक्तकाङ्कां पदत्रीं ततान् ॥ ७ ॥  
 विलोचनं दक्षिणमञ्जनेन  
 संभाव्य तद्द्विजितवामनेत्रा ।  
 तथैव वातायनसन्निकर्षं  
 यर्यां शलाकामपरा वहन्ती ॥ ८ ॥  
 जालान्तरप्रेषितदृष्टिरन्या  
 प्रस्थानभिज्ञां न बबन्ध नीवीम् ।  
 नाभिप्रविष्टाभरणप्रभेण  
 हन्तेन तस्थाववलम्ब्य वासः ॥ ९ ॥  
 अर्धाचिना मत्वरमुत्थितायाः  
 पदं पदं दुर्निमित्तं गलन्ती  
 कस्याश्चिदामीद्रशना तदानीं  
 अंगुष्ठमूलार्पितसूत्रशोषा ॥ १० ॥  
 तासां मुखरासवगन्धगर्भैः  
 व्याप्तान्तराः सान्द्रकुतूहलानाम् ।  
 विलोलनेत्रभ्रमरैर्वाक्षाः  
 सहस्रपत्राभरणा इवासन् ॥ ११ ॥  
 ता राघवं दृष्टिभिरापिबन्त्या  
 नार्यां न जग्मुर्विषयान्तराणि ।  
 तथा हि शोषेन्द्रियवृत्तिरासां  
 सर्वात्मना चक्षुरिव प्रविष्टा ॥ १२ ॥

वातायनानामविशालभावा-  
 दन्योन्यगण्डार्पितकुण्डलानि ।  
 मुखानि रेजुः प्रमदोत्तमानां  
 बद्धाः कलापा इव पङ्कजानाम् ॥ २१ ॥  
 तस्मिन्कुमारं पथि वीक्ष्यमाणा  
 स्त्रियो बभुर्गामिव गन्तुकामाः ।  
 • ऊर्ध्वोन्मुखाश्चिनमुदीक्षमाणा  
 नरा बभुर्गामिव गन्तुकामाः ॥ २२ ॥  
 दृष्ट्वा च तं राजसुतं स्त्रियस्ता  
 जाज्वल्यमानं वपुषा श्रिया च ।  
 धन्यास्य भार्येति शनैरवांच-  
 ऋशुद्धैर्मनोभिः खलु नान्यभावात् २३

स्थाने वृतो भूपतिभिः परोक्षैः  
 स्वयंवरं साधुममंस्त भोज्या ।  
 पद्मेव नारायणमन्यथामौ  
 लभेत कान्तं कथमात्मतुल्यम् ॥ १३ ॥

In the list above, Prof. Cowell thinks, stanza 11 of Kālidāsa is directly taken from verses 19 and 21 of Asvaghosha; and the entire description in the former is suggested by that in the latter. We see, however, very little in common in the two descriptions except the fundamental idea that females rushed to have a look at the prince. The rush of females towards windows and terraces to witness marriage processions is of every-day occurrence in every city in India, and no Indian is in need of this idea of a rush of females being put into his head by another person. The details of the description will of course vary with the writer. In the above, we have only two points of detail that are common—the idea that *with the female faces crowding there, each window looked as if decorated with so many lotuses*; and the remark made by the females. We have to find out to whom these are due—to Asvaghosha or to Kālidāsa.

Before proceeding further we note that all the verses quoted above from the Raghuvansam, along with a very large number of other verses not quoted, occur in the Kumārasambhavam also, with slight verbal changes where

necessary, to suit the context. Besides, there are several others in the two poems, Kumára and Raghu, which embody the same thought in different words. When an author repeats in one Kāvya what he has written in another, it is a sure sign that he is repeating his favourite ideas. On this consideration, the presumption is that Kālidāsa is the author of these common ideas. If he were not, he would not have paraded them in this way. The thief does not make a display of stolen goods.

On the other hand, an examination of Asvaghosha's Buddha-charitam shows that, with all his mastery of the language, the writer is poor in ideas. Fine ideas abound in his works, it is true, but in almost every case we have been able to trace them to Vālmiki and Vyāsa and even to Kālidāsa to whom all classical poets owed so much. Asvaghosha is an expert in adapting other poets' ideas to his own purpose. His description of the scene, as quoted above, is apparently a nice piece of poetry. But it does not contain a single idea which Kālidāsa has not expressed in his works. The difference is that the ideas are scattered in Kālidāsa, but focussed in Asvaghosha. Let us try to prove what we say.

The 14th verse of Asvaghosha quoted above presents the picture of women with jewellery misplaced (**वृत्तान्त-विन्यस्त**) through eagerness, and with their progress hampered by the waist-chain which has slipped down.

Kālidāsa describes the misplacing of jewellery in Kumára I. 4. “**यश्चाप्सरांविभ्रममण्डनानाम्**” &c. The waist-chain interfering with motion is described in Kumára III. 55. “**स्रस्तां नितम्बादवलम्बमाना पुनः पुनः केशरदामकाञ्चीम्.**”

The idea of haste expressed by this verse of Asvaghosha does not seem to suit the occasion. Preparations.

for the prince's going out were going on for days as is obvious from stanzas 3-4-5. The time for the start was also fixed ( see verse 6 ). Stanzas 10, 11, 12 show that the prince's chariot was moving very slowly ( शनैः शनैः राजपथं जगहं ) with a view to give an opportunity to such of the citizens as wished to have a good look at him. The citizens, too, males and females, came out of their houses and prostrated themselves before him. The females of position waited upon their elders for permission to go up to the roofs of the houses to witness the prince passing ( verse 13 ). Up to this point, everything was progressing leisurely. But all of a sudden people had to be roused from sleep, they had to dress dreamily and the jewellery got misplaced. The prince did not pass at midnight, and it is difficult to understand this sleep in high quarters.

Asvaghosha's verse 15 says :—“ So many females rushed together that the tumult and clinking of anklets frightened the birds in the house.” Exactly the same scene is given by Kālidāsa Raghu XVI. 56. “ सा तीर-सांपानपथावतारादन्यान्यकेयूरविघट्टिनीभिः । सनूपुरक्षोभपदाभिरासीदृद्धिग्रहंसा सरिदङ्गनाभिः ॥ ” Here, in Asvaghosha, the roof and the staircase resounded with the noise of hasty footsteps. Does not this imply people running up the steps ? But in the previous verse the females are described as obliged to move slowly ( स्रस्तकाञ्चीगुण-विघ्नितः ). Stanza 15 assumed not only great speed but a large jostling crowd also ( अन्योऽन्यवेगाच्च समाक्षिपन्त्यः ). There was no occasion for the crowd. It was not that every house was celebrating a marriage at the time to account for the presence of so many females. Kālidāsa's verse, on the other hand, describes the जलक्रीडा of the inmates of the vast harem of prince कुश in the river सरयू and suits the occasion very well. ( Asvaghosha



verse 16 ).—The picture is that of females eager to run fast but unable to do so because of their heavy hips and breasts. This is just the picture we see in the Kumárasambhava I. 11. उद्वेजयत्यङ्गुलिपार्ष्णिभागान् मार्गं शिलीभूत-हिमेऽपि यत्र । न दुर्वहश्रोणिपयाधरार्त्ता भिन्दन्ति मन्दां गति-मश्वमुख्यः ॥ (Asvaghosha verse 17 ). For an exact parallel however, see Kumárasambhava VIII. 87. This, too, of Asvaghosha is incongruous. She should not have thought of this at a time when she was so eager to see the prince. Besides, with the eye of all on the prince? there was none there to notice her. (Asvaghosha verse 18 ).—Crowd-jingling of jewellery-tumult at the windows. This is almost a repetition of the verse 15, and is fully met by the verse quoted above—Raghu. XVI. 56. (Asvaghosha verse 19 ).—Crowd so great that earrings came into contact. The faces thrust out through the windows looked like so many lotuses attached to the houses. Cf. Kálidása verse 11 above. (Asvaghosha verse 20 ).—The houses looked like so many heavenly cars, and the females like celestial nymphs in the cars. Kálidása has a similar idea when he says in Raghu. VI. 1, that the princes at the Svayamivara of Indumati, seated on stages, looked like so many gods seated on celestial cars :—स तत्र मञ्चेषु मनोज्ञवेषान् सिंहासनस्थानुपचार-वत्सु । वैमानिकानां मरुतामपश्यदाक्कुटलीलाभ्रलोकपालान् ॥ (Asvaghosha verse 21 ).—Crowding at the windows. Earrings in contact. Faces like so many lotuses bound into a bundle. Cf. Kálidása Kumára. I verse 11 above.

As we have already remarked, the occasion was not one at which every house was expected to be over-crowded. Hence verse 17 to 20 of Asvaghosha will take a lot of explaining. Moreover, if we remember that the females had permission to get up to the terraces ( see verse 13 ),

the necessity for over-crowding the windows is not clear. Thus, though Asvaghosha's ideas, considered singly, are good, they either do not suit the occasion or clash with one another. His entire scene is a piece of patch-work poetry, rather clumsily done up, with the seams clearly visible. The suspicion is unavoidable that the ideas are borrowed from Kálidása, in whose works they all occur, but the context being different, their combination in Asvaghosha has produced a heterogeneous mass. (Asvaghosha verse 21).—All were so eagerly looking at the prince that the females appeared as if they wanted to go down, and the males as if they wanted to go to heaven. Just now we do not recollect where we have seen this in Kálidása, though the idea seems to be a familiar one. (Asvaghosha verse 22).—Seeing the beauty of the prince, the females exclaimed: "How lucky must be his wife." See Raghu 13 above. Also Cf. Kumára VII. 65. "स्थाने तपो दुश्चरमेतदर्थमपर्णयां पेलवयापि तप्तम् । या दास्यमप्यस्य लभेत नारीं सा स्यात्कृतार्था किमुताङ्कशय्याम्" ॥ The postscript in Asvaghosha, शुद्धैर्मनोभिः खलु नान्यभावात् with a chaste heart and not from any other motive, is suspicious. It looks like a fling at Kumára quoted above, in which the remark या दास्यमप्यस्य &c., does not indeed appear to be wholly innocent. Kálidása, too, has altered the second half in Raghu so as to leave no room any longer to doubt the motive of the females. Had Asvaghosha's Kāvya been before him to guide him as a model, as Prof. Cowell supposes it was, he would not have written या दास्यमप्यस्य लभेत in Kumárasambhavam. This slip and the subsequent correction in Raghuvaṃsa seem to be a proof that Kálidása supplied the original, which Asvaghosha copied.

As stated above some scholars declare that Asvaghosha had for his model the ancient epic poets Vyása and Válmiki : but in our opinion we can unhesitatingly say that all poets who lived before the Christian Era and after it had for their model Válmiki and Vyása and it was not a particular privilege of Asvaghosha the author of Buddhacharitam. Besides those scholars, who use this argument, have not proved how and wherein Asvaghosha had copied Válmiki and Vyása.<sup>1</sup> Even Kálidása tells us that he had for his model those ancient poets who lived before him :—

अथ वा कृतवाग्द्वारे वंशेऽस्मिन्पूर्वसूरिभिः ।

मणौ वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः ॥

In conclusion we have considered the views of Miss C. M. Duff, Mr. V. A. Smith, Dr. Takakusu, Prof. M. Aneski and Mr. Velandai Gopala Aiyer and other scholars and orientalisists and declare that Asvaghosha was a contemporary to Kanishka one of the three<sup>2</sup> Kushána kings and lived between 27 and 65 A. D.

Poona, }  
Nov. 1st, 1911. }

G. R. N.

1 Even Dr. Walter in his 'Indica Texte Übersetzungen und Studien' gives some passages which run thus :—देवदुन्दुभयो नदुः पुष्पवृष्टिश्च खान्वतन् (Bála 18.17). ननो वायुः सुखस्पर्शो नारजस्कौ ववौ नदा (Bála 22.4). Aranya XXX. 29., Yuddha IV. 46. XLI. 33. 90. 85 : 108. 27. The ideas and expressions of these seven verses have been expressed in their own style by almost all poets of the Puránas as well of Bháshá.

2 Mr. Velandai G. Aiyer says 'that Hushka, Jushka and Kanishka correctly correspond respectively to Huvishka, Vasushka and Kanishka of the inscriptions is admitted by scholars; and unless there are strong and convincing reasons to the contrary, the order of these Kings as given in the chronicle of Kás'mira has, in my opinion, to be accepted.' See The Indian Review, Vol. 1909. No. 11. Nov. p. 834, ff. Also Rájatarangini, I. 170.

# Abstract of the Poem.

## Canto I.

(*a*) 1-9. The poem opens with a salutation to Arhat and the next eight verses give a most graphic description of Kapilavāstu,—the unstained political wisdom of its ruler,—the description of clouds,—its sky-liking palaces, its prosperous citizens,—its beautiful women and the coronation of king Suddhodana of the solar line. (*b*) 10-15. Suddhodana's impartial rule,—his charity,—his valour and the picturesque description of his paramount power over his vassal kings,—his wisdom in showing his subjects the right path; his policy, and his ministers; the poet then describes his pure and chaste queen Māyā. (*c*) 16-19. A beautiful description of the queen Māyā,—her affection for her subjects,—the description of Dharma. Then Buddha descends from the Tushita heaven to take birth in the womb of such a pious lady as Māyā. (*d*) 20-24. A beautiful description of Buddha's taking the form of a six-tusked elephant and entering into the womb of queen Māyā in that form. The Lokapālas flocking to Buddha to keep guard over him,—her longing during pregnancy,—her departure to the Lumbini garden,—she holds the branch of a tree and Buddha tearing her side comes out. (*e*) 25-32. The description of quarter and the constellation Pushya,—Buddha's birth is described in most extravagant terms. The presence of Indra and other deities who come to the place of his birth. (*f*) 33-45. Then follows the picturesque description of his birth,—his taking seven steps on the ground,—his prophecy,—two streams of pure water falling on his head,—Lords of Yakshas attending on him,—heavenly beings pronouncing benediction on him,—description of great serpents attending on him,—the Mandāra flowers falling on his head from heaven. Then follows the description of prodigious signs, flocking of heavenly beings to the Lumbini garden in order to adore him,—women with musical instruments and tabours come running to the Lumbini garden to attend on him. (*g*) 46-52. Then are described the ancient sages and kings of towering intelligence and their wonderful literary productions.

(*h*) 53-83. A great sage Asita comes to see Buddha. He is received with great honour and distinction, the royal child was shown to him and the sage describes to the king the future career of his son. This interview of the sage is described in most glowing terms by the poet. (*i*) 84-85. After describing Buddha's future career the sage Asita goes to heaven. (*j*) 86-90. The king performs the Játakarma ceremony in a most magnificent style. (*k*) 91-94. Then follows the description of king's returning from the garden of Lambini to his palace in a procession of citizens, ministers, peers, his queen seated in a splendid palanquin with her infant child.

### Canto II.

(*a*) 1-17. After the birth of Buddha the king's prosperity in every department is described in most glowing terms. The prosperity of his subjects, crops, timely showers and the happiness of his country and its people are described. Hence the king names his son as Sarvārthasiddha. Verse 18 describes the death of Māyā devi. (*b*) 19-23. Buddha's childhood is described. (*c*) 24-26. Description of Buddha's youth,—his attainments in learning and his marriage with the princess Yashodharā. (*d*) 27-32. Glowing description of Buddha's sports with young girls in the confines of his palace. (*e*) 32-45. The description of king's leading a saintly and religious life,—performance of sacrifices,—bestowing of charities &c. (*f*) 46-48. The description of the birth of Rāhula—Buddha's son. (*g*) 49-56. King's delight of having obtained a grandson,—his charitable acts,—his pious deeds,—performance of sacrifices and other pious ceremonies.

### Canto III.

(*a*) 1-2. Beautiful description of the wood,—trees—the forest birds. Verse third describes prince's intention of taking a trip to the forest. (*b*) 4-6. King's orders to officers to keep the roads clean by which the prince is to pass and to drive away old, sickly, filthy and maimed persons out of them. (*c*) 7-25. The description of prince's grand procession,—citizen's flocking to the road to behold the prince, a picturesque description of city-women who flock to the upper roofs of the mansions to

look at the prince, they also look at him through windows, doors and staircases &c. (*d*) 25-36. **सर्वार्थनिन्द** accidentally sees on the road a man, bent under age, passing slowly resting himself on a supporting staff,—a strange sight to the prince who never till then had seen an old man. His queries to the charioteer who reveals the truth to the prince adding that an old age is an inevitable step to all living beings. (*e*) 37-39. The prince orders his charioteer to take back the chariot to the palace and there he repeatedly ponders over Old Age. (*f*) 40-46. The prince takes a second trip to the forest in the same royal magnificent style. He beholds a man affected with a horrible disease. His queries about the sickly man and the charioteer on his part reveals the truth adding that living beings are invariably affected with any of these diseases. (*g*) 47-50. The prince bids his charioteer to turn back the chariot to the palace. The king also returns with him at this time. On reaching his palace the prince with a sickly heart thinks over and over again of old age and disease and does not find rest or pleasure in his palace. Hearing this state of his son the king thinks within himself and says that his son would certainly leave him and go after Dharma. Again the king makes all kinds of preparations and arrangements of pleasure with a view that his son may find amusement to divert his mind. (*h*) 51-65. The prince takes a third trip to the Pramada forest,—while proceeding thither only the prince and his charioteer are made by the gods to see on the road a dead body being carried by four men. He again puts the same questions to the charioteer and the charioteer in his turn declares the truth adding that such is the end of every man whether he be a prince or a beggar. The prince being greatly agitated at the scene orders his charioteer to take back the chariot to the palace, but the charioteer, according to the king's previous instructions, takes the chariot direct to the Pramada forest.

#### Canto IV.

(*a*) 1-7. The young damsels of the Pramada forest, who are ordered by the king to wait on the prince and divert him try their utmost to captivate his mind but fail in their attempts. (*b*) 8-24. Udāyin, the son of the king's priest,

seeing those girls totally baffled in their attempt, stirs up their mind with flattering words and tells them to resume their work. His advice to exercise their power over the prince,—his citing examples of great sages over whom the young girls exercised their power in olden time—all in vain—( *c* ) 25-53. The description of young girls' various kinds of amorous sports,—their dalliance, their coquetry, and amorous gesticulations before the prince. ( *d* ) 54-62. Sarvārthasiddha's reflections on their youthful sports,—their ignorance of old age, disease and death.—His indifference to all their love affairs. ( *e* ) 63-82. Udayin's speech correcting the prince's conduct towards the young girls.—His exhortations to follow the course of carnal pleasures,—illustrates the same by citing examples of great gods, sages and kings who, in olden time, gratified their carnal appetite at any cost. ( *f* ) 83-109. Prince refutes all arguments which Udayin had put forth in support of his speech. ( *g* ) 101-103. The girls, finding the prince incorrigible to all their love tricks, are greatly disappointed, and return to the king's palace. सर्वार्थसिद्ध also returns to the palace. The king anxiously thinks about his son's mental state.

### Canto V.

( *a* ) 1-7. Further description of the restlessness of prince's mind,—his intention of going on a forest excursion on a horseback. He sees there fields, the crop and the destruction of little worms and insects by ploughshares,—his feeling for their destruction. He feels deeply for ploughmen and their cattle. ( *b* ) 8-16. Getting down from his horse he walks as far as the Jambu tree and there he sits under the shade of that solitary tree,—his pondering over the universal destruction by old age, disease, and death. He seeks solitude and retirement from the worldly bustle. In this lonesome place he ponders over and over again and acquires the first stage of abstract meditation. There he at once sees before him a heavenly being in a beggar's guise. ( *c* ) 17-20. The conversation between Sarvārthasiddha and the heavenly being. The being vanishes from his sight and goes to heaven—( *d* ) 21.—Prince's obtaining the religious abstraction from the

saintly being.—He resolves to go to the forest. ( *e* ) 22-27. Prince's turning back from the forest excursion and going to the palace.—His firm resolution of leaving his palace and betaking himself to a forest abode. ( *f* ) 28.—Prince's going to the king to ask his permission to go forever from him as a recluse. ( *g* ) 29-33. The king refuses the Prince's request, dissuades him from that difficult course of religious life,—their dialogue. ( *h* ) 34-40. The king forbids him from that impracticable course of Dharma and commands him not to think of his departure to the forest any more. The Prince returns to his palace with a dejected heart and resolves to abandon his home forever. ( *i* ) 41-46. The full light being made in the seven storied palace the young and beautiful girls as per order of the king surround the prince with music and concert. ( *j* ) 47.—The gods named अकनिष्ठाs cause the young girls to lie in sound sleep with their limbs distorted. ( *k* ) 48-63. Poet's picturesque description of the young girls and the different attitudes of their distorted limbs in their sound sleep. ( *l* ) 64-66. The prince describes their shamelessness and the careless manner in which they sleep. His reflections on women's nature and men's love; the helious appearance of the girls in their unconscious state of sound sleep.—He intends to leave his palace and prepares himself to go to a forest. ( *m* ) 67.—The Prince, in the dead of night, gets down from his palace, comes into its precincts, awakens Chhandaka his horse driver, bids him saddle the horse Kanthaka and tells him and his good horse about his departure to the forest in quest of धर्म and asks of their help in his pious duty. ( *n* ) 68-87. Chhandaka brings the swift going horse saddled, the doors of the palace fling open of their own accord, the prince caresses his horse and speaks to him sweet words,—further description of the horse. The prince mounts it with Chhandaka as his attendant, the good horse without making noise of his hoofs and without neighing takes the prince in full speed on to the road. The city-gates flung open of their own accord, the prince passes out. The Yakshas attend on him. The description of his journey.





# बुद्धचरितम् ।

प्रथमः सर्गः ।

ॐ नमो भगवते रत्नत्रयाय ॥

श्रियं परार्थ्यां विदधद्विधानुजि-  
त्तमो निरस्यन्नभिभूतभानुमृत् ।  
नुदन्निदाधं जितचारुचन्द्रमाः  
स वन्द्यतेऽर्हन्निह यस्य नोपमा ॥ १ ॥  
आसीद्विशालोन्नतसानुलक्ष्म्या  
पयोदपङ्कचेव परीतपार्श्वम् ।  
उदग्रधिष्ण्यं गगनेऽवगाढं  
पुरं महर्षेः कपिलस्य वास्तु ॥ २ ॥  
सितोन्नतेनेव नयेन हृत्वा  
कैलासशृङ्गस्य यदभ्रशोभाम् ।

1. Bt. reads °भानुभृत् and notices °भानुभृत् in margin.

2. Bt. reads गगने and notices in margin गगणे in a different handwriting. Bt. reads वास्तु and does not seem to have known वास्तु as adopted by Prof. Cowell for his text.

3. Bt. reads कैलासशृङ्गस्य and does not seem to have known the reading कैलासशूलस्य as adopted by Prof. Cowell. Bt. notices in margin यदभ्रशोभाम् for यदभ्रशोभा in a different handwriting.

भ्रमादुपेतान्बृहदम्बुवाहान्  
 संभावनायां सफलीचकार ॥ ३ ॥  
 रत्नप्रभोद्भासिनि यत्र लेभे  
 तमो न दारिद्र्यमिवावकाशम् ।  
 समृद्धपौरैः सहवासतोषात्  
 कृतस्मितेवातिरराज लक्ष्मीः ॥ ४ ॥  
 यद्वेदिकातोरणसिंहकर्णै-  
 रत्नैर्दधानं प्रतिवेश्म शोभाम् ।  
 जगत्यदृष्ट्वैव समानमन्यत्-  
 स्पर्धां स्वगेहैर्मिथ एव चक्रे ॥ ५ ॥  
 रामामुखेन्दूनभिभूतपद्मान्  
 वत्रापयातोऽप्यवमान्य भानुः ।  
 सन्तापयोगादिव वारि वेष्टुं  
 पश्चात्समुद्राभिमुखं प्रतस्थे ॥ ६ ॥  
 ज्ञाक्यार्जितानां यशसां जनेन  
 दृष्टान्तभावं गमितोऽयमिन्दुः ।  
 इति ध्वजेश्चारुचलत्पताकै-  
 र्यन्मार्ष्टुमस्याङ्कमिवोदयच्छत् ॥ ७ ॥

3 Bt. reads बृहदंबुवाहान् and notices in margin बृहदंबुवाहान् in a different handwriting. Bt. reads संभावनायां and does not seem to have known संभावनां वा.

4. Bt. reads समृद्धपौरैः and notices in margin परार्थपौरैः with a remark इत्यपि क्वचित् पाठः ।

6. Bt. notices परिभूत° for अभिभूत° in margin. Bt. also notices समुद्राभिमुखः for समुद्राभिमुखं in margin. Both these readings seem to have been written in a different handwriting. Prof. Cowell's text adopts these readings.

7. चारुचलत्पताकैः for चारुचलत्पताकैः as corrected in margin of Bt. in a different handwriting.

कृत्वापि नक्तं कुमुदोपहास-  
 मिन्दोः करैर्यद्रजतालस्थैः ।  
 सौवर्णहर्म्येषु गतार्कपादै-  
 दिवा सरोजद्युतिमाललम्बे ॥ ८ ॥  
 महीभृतां मूर्ध्नि कृताभिषेकः  
 शुद्धोदनो नाम नृपोऽर्कबन्धुः ।  
 अध्याशयो वा स्फुटपुण्डरीकं  
 पुराधिराजं तदलञ्चकार ॥ ९ ॥  
 भूमृत्पराध्योऽपि सपक्ष एव  
 प्रवृत्तदानोऽपि मदानुपेतः ।  
 ईशोऽपि नित्यं समदृष्टिपातः  
 सौम्यस्वभावोऽपि पृथुप्रतापः ॥ १० ॥  
 भुजेन यस्याभिहताः पतन्तो  
 द्विषद्विपेन्द्राः समराङ्गणेषु ।  
 उद्वान्तमुक्ताप्रकरैः शिरोभि-  
 र्भक्त्येव पुष्पाञ्जलिभिः प्रणेषुः ॥ ११ ॥  
 अतिप्रतापादवधूय शत्रू-  
 न्महोपरागानिव तिग्मरश्मिः ।  
 उद्व्योतयामास जनं समन्ता-  
 त्सन्दर्शयन्नाश्रयणीयमार्गान् ॥ १२ ॥  
 धर्मार्थकामा विषयं मिथोऽन्यं  
 न वेशमाचक्रमुरस्य नीत्या ।

8. Bt. in margin notices राज्ञौ for नक्तं.

12. Bt. in margin notices, in a different handwriting,  
 चण्डभानुः and तिग्मभानुः for तिग्मरश्मिः.

विस्पर्धमाना इव तूग्रसिद्धेः  
 सुगोचरे दीप्ततरा बभूवुः ॥ १३ ॥  
 उदारसंख्यैः सचिवैरसंख्यैः  
 कृताग्रभावः स उदग्रभावः ।  
 शशी यथाभैरकृतान्यथाभः  
 शाक्येन्द्रराजो नितरां रराजे ॥ १४ ॥  
 तस्यातिशोभानिसृतातिशोभा  
 रविप्रभेवास्ततमःप्रभावा ।  
 समग्रदेवीनिवहाग्रदेवी  
 बभूव मायापगतेव माया ॥ १५ ॥  
 प्रजासु मातेव हितप्रवृत्ता  
 गुरौ जने भक्तिरिवानुवृत्ता ।  
 लक्ष्मीरिवाधीशकुले कृताभा  
 जगत्यभूदुत्तमदेवता या ॥ १६ ॥  
 कामं सदा स्त्रीचरितं तमिस्रं  
 तथापि तां प्राप्य भृशं विरेजे ।  
 न हीन्दुलेखाभुषगम्य शुभ्रं  
 नक्तं तथा सन्तमसत्वभेति ॥ १७ ॥  
 अनिन्द्रियेणात्मनि दुष्कुहोऽयं  
 जनो मया योजयितुं न शक्यः ।  
 इतीव सूक्ष्मां प्रकृतिं विहाय  
 धर्मेण साक्षाद्विहिता स्वमूर्तिः ॥ १८ ॥

15. Bt. in margin notices प्रसृत° and विसृत° for निसृत°.

16. Bt. in margin gives हिते नियुक्ता for हितप्रवृत्ता in a different handwriting. Also °देवताभा for °देवता या.

18. In margin of Bt. is written अतीन्द्रियेण for अनिन्द्रियेण in a different handwriting. So also °घटिता for °विहिता and दुःकुहः for दुष्कुहः.

च्युतोऽथ कायात्तुषितात्त्रिलोकी-  
 मुद्ग्रथेतयन्नुत्तमत्रोधिसत्त्वः ।  
 विवेश तस्याः स्मृत एव कुक्षौ  
 नन्दागुहायामिव नगराजः ॥ १९ ॥  
 धृत्वा हिमाद्रिधवलं गुरु षड्विषाणं  
 दानाधिवासितमुखं द्विरदस्य रूपम् ।  
 शुद्धोदनस्य वसुधाधिपतेर्महिष्याः  
 कुक्षिं विवेश स जगद्दामनक्षयाय ॥ २० ॥  
 रक्षाविधानं प्रति लोकपाला  
 लोकैकनाथस्य दिवोऽभिजग्मुः ।  
 सर्वत्र भान्तोऽपि हि चन्द्रपादा  
 मूर्च्छन्ति कैलासगिरौ विशेषम् ॥ २१ ॥  
 मायापि तं कुक्षिगतं दधाना  
 विद्युद्विलासं जलदावलीव ।  
 दानाभिवर्षैः परितो जनानां  
 दारिद्र्यतापं शमयन्त्रकार ॥ २२ ॥  
 सान्तःपुरजना देवी कदाचिदथ लुम्बिनीम् ।  
 जगामानुमते राज्ञः सम्भूतोत्तमदोहदा ॥ २३ ॥  
 शाखामालम्बमानायाः पुष्पभारावलम्बिनीम् ।  
 देव्याः कुक्षिं विदार्याशु बोधिसत्त्वो विनिर्ययौ ॥ २४ ॥

21. Bt. in margin notices भजन्ति for मूर्च्छन्ति in the same handwriting as that of the text.

22. In margin Bt. notices ब्रह्म for चकार in the same handwriting as that of the text.

23. Bt. in margin notices संजातोत्तम° for संभूतोत्तम° in the same handwriting as that of the text.

24. आलम्ब्यमानायाः for आलम्बमानायाः as corrected in margin of Bt. But the correction is faulty. Also gives in margin विभियाद्यु for विदार्याद्यु.

ततः प्रसन्नश्च बभूव पुण्य-  
 स्तस्याश्च देव्या व्रतसंस्कृतायाः ।  
 पार्श्वत्सुतो लोकहिताय जज्ञे  
 निर्वेदनं चैव निरामयं च ॥ २५ ॥ ✓  
 प्रातः पयोदादिव तिग्मभानुः  
 समुद्भवन्सोऽपि च मातृकुक्षेः ।  
 स्फुरन्मयूखैर्विहतान्धकारै-  
 श्चकार लोकं कनकावदातम् ॥ २६ ॥  
 तं जातमात्रमथ काञ्चनयूपगौरं  
 प्रीतः सहस्रनयनः शनकैरगृह्णात् ।  
 मन्दारपुष्पनिकरैः सह तस्य मूर्ध्नि  
 स्वान्निर्मले च विनिपेततुरम्बुधारे ॥ २७ ॥  
 सुरप्रधानैः परिधार्यमाणो  
 देहांशुजालैरनुरञ्जयंस्तान् ।  
 सन्ध्याभ्रजालोपरिसंनिविष्टं  
 नवोद्भुराजं विजिगाय लक्ष्म्या ॥ २८ ॥  
 ऊरोर्यथौर्वस्य पृथोश्च हस्ता-  
 न्मान्धातुरिन्द्रप्रतिमस्य मूर्ध्नः ।  
 कक्षीवतश्चैव भुजांसदेशा-  
 त्त्थाविधं तस्य बभूव जन्म ॥ २९ ॥

26. In margin Bt. notices प्रातः for प्रातः in a different handwriting. Also notices रजतावदातम् for कनकावदातम् and निहत° for विहत°.

27. Corrected into स्निग्धः for प्रीतः in a different handwriting in margin of Bt.

28. Corrected into सुरप्रमुख्यैः for सुरप्रधानैः in margin of Bt. in a different handwriting very difficult to make out.

क्रमेण गर्भादभिनिःसृतः सन्  
 बभौ गतः खादिव योऽन्यजातः ।  
 कल्पेष्वनेकेष्विव भावितात्मा  
 यः संप्रजानन्सुषुवे न मूढः ॥ ३० ॥  
 दीप्त्या च वीर्येण श्रिया रराजे  
 बालो रविभूमिमिवावतीर्णः ।  
 तथातिदीप्तोऽपि निरीक्ष्यमाणो  
 जहार चक्षूंषि यथा मृगाङ्कः ॥ ३१ ॥ ✓  
 स हि स्वगात्रप्रभयोज्ज्वलन्त्या  
 दीपप्रभां भास्करवन्मुमोष ।  
 महार्हजाम्बूनदचारुवर्णः  
 प्रद्योतयामास दिशश्च सर्वाः ॥ ३२ ॥ ✓  
 अनाकुलान्यज्ञसमुद्गतानि  
 निष्पेषवन्त्यायतविमक्राणि ।  
 पदानि धीराणि तथैव सप्त  
 सप्तर्षितारासदृशो जगाम ॥ ३३ ॥ ✓  
 जातोऽस्मि बोधाय जगद्धितार्थ-  
 मन्त्या तथोत्पत्तिरियं ममेति ।  
 चतुर्दिशं सिंहगतिर्विलोक्य  
 वाणीं च दिव्यार्थकरीमुवाच ॥ ३४ ॥ ✓

31. Corrected into सत्त्वेन for वीर्येण in margin of Bt. in a different hand-writing. But the original reading though blotted with yellow fluid is yet clearly visible. It also notices वैर्येण and says इत्यपि क्वचित् पाठः.

33. Corrected in margin of Bt., into अब्जसमुद्गतानि for अज्ञ-समुद्गतानि probably by a Budhuist Pandita and further he gives अंगसमुद्गतानि and अंगसमुद्भवानि with a remark इत्यपि क्वचित्पाठः.

34. Corrected into अव्यार्थकरीं on the top of the line of the verse of Bt.; but the original reading दिव्यार्थकरीं though blotted with yellow fluid is yet clearly visible.



खात्प्रस्रुते चन्द्रमरीचिशुभ्रे  
 द्वे वारिधारे शिशिरोष्णवीर्ये ।  
 शरीरसौख्यार्थमनुत्तमस्य  
 निपेततुर्मूर्धनि तस्य सौम्ये ॥ ३५ ॥ ✓  
 श्रीमद्विताने कनकोज्ज्वलाङ्गे  
 वैडूर्यपादे शयने शयानम् ।  
 यद्गौरवात्काञ्चनपद्महस्ता  
 यक्षेश्वराः संपरिवार्य तस्थुः ॥ ३६ ॥ ✓  
 मायातनूजस्य दिवोकसः खे  
 यस्य प्रभावात्प्रणतैः शिरोभिः ।  
 आधारयन्पाण्डुरमातपत्रं  
 बोधाय जेषुः परमाशिषश्च ॥ ३७ ॥ ✗  
 महोरगः धर्मविशेषतर्षा-  
 द्बुद्धेष्वतीतेषु कृताधिकाराः ।  
 यमव्यजन्भक्तिविनीतनेत्रा  
 मन्दारपुष्पैः समवाकिरंश्च ॥ ३८ ॥ ✓✓  
 तश्चागतोत्पातगुणेन तुष्टाः  
 शुद्धाधिवासाश्च विशुद्धसत्त्वाः ।

36. Corrected into यक्षाधिवाः on the top of the line of the verse of Bt. ; but the original reading यक्षेश्वराः is visible though blotted with red Geru.

38. Bt on the top of the line of the verse notices भक्तिवि-  
 मन्नेत्राः, but the original reading भक्तिविनीतनेत्राः is not blotted with  
 any of the fluids. Perhaps the Pandits who must have used the  
 copy might have suggested the reading. But our Ms. does not  
 at all read nor notice भक्तिविशिष्टनेत्राः as adopted by Prof. Cowell  
 and Dr. Peterson.

प्रथमः सर्गः ।

देवा ननन्दुर्विगतेऽपि रागे  
मग्नस्य दुःखे जगतो हिताय ॥ ३९ ॥ ✓  
यस्मिन्प्रसूते गिरिराजकीडा  
वाताहता नौरिव भूश्चचाल ।  
सचन्दना चोत्पलपद्मगर्भा  
पपात वृष्टिर्गगनादनभ्रात् ॥ ४० ॥ ✓  
वाता ववुः स्पर्शसुखा मनोज्ञा  
दिव्यानि वासांस्यवपातयन्तः ।  
सूर्यः स एवाभ्यधिकं चकाशे  
जज्वाल सौम्यार्चिरनीरितांऽग्निः ॥ ४१ ॥ ✓  
प्रागुत्तरे चावसथ प्रदेशे  
कूपः स्वयं प्रादुरभूत्सिताम्बुः ।  
अन्तःपुराण्यागतविस्मयानि  
यस्मिन्क्रियास्तीर्थं इव प्रचक्रुः ॥ ४२ ॥ ✓  
धर्मार्थिभिर्भूतगणैश्च दिव्यै-  
स्तद्दर्शनार्थं वनमापुपूरे ।  
कौतूहलेनैव च पादपैस्तत्  
प्रपूजयामास सगन्धपुष्पैः ॥ ४३ ॥ ✓  
पुष्पद्रुमाः स्वं कुसुमं पुफुलुः  
समीरणोद्भ्रामितदिक्सुगन्धि ।

39. Bt. on the top of the line of the verse corrects उत्पातयणेन into उत्पादयणेन. But the original reading of our text though blotted with red colour is yet clearly visible. It also in margin notices विद्युद्दशीलाः for विद्युद्दसन्वाः.

43. In margin Bt. notices वनमाप पूरः for वनमापुपूरे and does not seem to notice बलमापपूरेः as noticed by Prof. Cowell. It also notices पादपैश्च for पादपैस्तत् with a remark : इत्यपि क्वचित्पाठः.

सुसंभ्रमद्भृङ्गवधूपगीतं

भुजङ्गवृन्दापिहितालवालम् ॥ ४४ ॥

क्वचित्क्वणत्तूर्यमृदङ्गगीतै-

वीणामुकुन्दामुरजादिभिश्च ।

स्त्रीणां चलत्कुण्डलभूषितानां

विराजितं चोभयपार्श्वतस्तत् ॥ ४५ ॥

। यद्वाजशास्त्रं भृगुरङ्गिरा वा

न चक्रतुर्वंशकरावृषी तौ ।

तयोः सुतौ तौ च ससर्जतुस्तत्

कालेन शुक्रश्च बृहस्पतिश्च ॥ ४६ ॥

सारस्वतश्चापि जगाद् नटं

वेदं पुनर्यं ददृशुर्न पूर्वम् ।

व्यासस्तथैनं बहुधा चकार

न यं वसिष्ठः कृतवान्न शक्तिः ॥ ४७ ॥

वाल्मीकिनादश्च ससर्ज पद्मं

जग्रन्थ यन्न च्यवनो महर्षिः ।

चिकित्सितं यच्च चकार नात्रिः

पश्चात्तदात्रेय ऋषिर्जगाद् ॥ ४८ ॥

यच्च द्विजत्वं कुशिको न लेभे

तत्साधनं सूनुरवाप राजन् ।

44. In margin Bt. notices °पिहितान्त्रातं for °पिहितालवालं in a different handwriting.

45. Corrected into मुरुजादिभिश्च for मुरजादिभिश्च on the top of the line of the verse of Bt. without blotting out the original reading with any of the coloured fluids.

48. Bt. notices वाल्मीकि° and च्यवलो for our text in margin in the same handwriting as that of the text.

वेलां समुद्रे सगरश्च दधे  
 नेक्ष्वाकवो यां प्रथमं बबन्धुः ॥ ४९ ॥  
 आचार्यकं योगविधौ द्विजाना-  
 मप्राप्तमन्यैर्जनको जगाम ।  
 ख्यातानि कर्माणि च यानि शौरेः  
 शूरादयस्तेष्वबला बभूवुः ॥ ५० ॥  
 तस्मात्प्रमाणं न वयो न कालः  
 कश्चित्कचिच्छैष्ठ्यमुपैति लोके ।  
 राज्ञामृषीणां च हितानि तानि  
 कृतानि पुत्रैरकृतानि पूर्वैः ॥ ५१ ॥  
 एवं नृपः प्रत्यायितैर्द्विजैस्तै-  
 राश्वासितश्चाप्यभिनन्दितश्च ।  
 शङ्कामनिष्टां विजहौ मनस्तः  
 प्रहर्षमेवाधिकमारुरोह ॥ ५२ ॥  
 प्रीतश्च तेभ्यो द्विजसत्तमेभ्यः  
 सत्कारपूर्वं प्रददौ धनानि ।  
 भूयादयं भूमिपतिर्यथोक्तो  
 यायाज्जरामेत्य वनं पवित्रं ॥ ५३ ॥  
 अथो निमित्तैश्च तपोबलाच्च  
 तज्जन्मजन्मान्तकराय बुद्ध्या ।

51. Bt. in margin notices कृतानि पूर्वैरकृतानि पुत्रैः for our text with a remark कश्चित्पुस्तके इत्यपि पाठो दृश्यते.

52. In margin Bt. notices अनष्टां for अनिष्टां but the reading is corrupt.

53. Corrected into बनानि चेति for वनं पवित्रं on the top of the line of the verse of Bt.

सद्भर्मतर्षादसितो महर्षिः

शाक्येश्वरस्यालयमाजगाम ॥ ५४ ॥

तं ब्रह्मविद्ब्रह्मविदां ज्वलन्तं

ब्राह्मचा श्रिया चैव तपःश्रिया च ।

राज्ञो गुरुर्गौरवसत्क्रियाभ्यां

प्रवेशयामास नरेन्द्रहर्म्यम् ॥ ५५ ॥

स पार्थिवान्तःपुरसन्निकर्षं

कुमारजन्मागतहर्षवेगम् ।

विवेश धीरो बलसंज्ञयैव

तपःप्रकर्षाच्च जराश्रयाच्च ॥ ५६ ॥

ततो नृपस्तं मुनिमासनस्थं

पाद्यार्घ्यपूर्वं प्रतिपूज्य सम्यक् ।

निमन्त्रयामास यथोपचारं

पुरा वसिष्ठं इव रन्तिदेवः ॥ ५७ ॥

धन्योऽस्म्यनुग्राह्यमिदं कुलं मे

यन्मां दिदृक्षुर्भगवानुपेतः ।

आज्ञाप्यतां किं करवाणि भद्र

शिष्योऽस्मि विश्रम्भितुमर्हसीति ॥ ५८ ॥

एवं नृपेणोपनिमन्त्रितोऽसौ

सर्वेण भावेन मुनिर्यथावत् ।

54. Dr. Peterson and Prof. Cowell read :—

शाक्येश्वरस्यालयमाजगाम

सद्भर्मतर्षादसितो महर्षिः ॥ for our text.

55. Bt. notices 'सद्भ' and 'सौधं' for 'हर्म्यं'.

57. Dr. Peterson and Prof. Cowell read :—**पुरा वशिष्ठं स इवान्तिदेवः** for our text.

58. Bt. in margin notices **सौम्य** for **भद्र**.

सविस्मयोत्फुल्लविशालदृष्टि-

गम्भीरधीराणि वचांस्युवाच ॥ ५९ ॥

महात्मानि त्वद्युपपन्नमेत-

त्प्रियातिथौ त्यागिनि धर्मकामे ।

सत्त्वान्वयज्ञानवयोऽनुरूपा

सिग्धा यदेवं मयि ते मतिः स्यात् ॥ ६० ॥

एतच्च तद्येन नृपर्षयस्ते

धर्मेण भूक्ष्माणि धनान्यपास्य ।

नित्यं त्यजन्तो विधिवद्भूवु-

स्तपोभिराढ्या विभवैर्दरिद्राः ॥ ६१ ॥

प्रयोजनं यत्तु ममोपयाने

तन्मे शृणु प्रीतिमुपेहि च त्वम् ।

दिव्या मया दिध्यपथे श्रुता वा-

ग्वोधाय जातस्तनयस्तवेति ॥ ६२ ॥

श्रुत्वा वचस्तच्च मनश्च युक्त्वा

ज्ञात्वा निमित्तैश्च ततोऽस्म्युपेतः ।

द्विदृक्षया शक्यकुलध्वजस्य

शक्रध्वजस्येव समुच्छ्रितस्य ॥ ६३ ॥

इत्येतद्देवं वचनं निशम्य

प्रहर्षस्य श्रुत्वा मतिर्नरेन्द्रः ।

आदाय पण्डितं गतं कुमारं

तपोधनाय ॥ ६४ ॥

61. Bt. in margin notices सूक्ष्माणि for भूक्ष्माणि.

62. In margin Bt. gives उपेहि for उपेहि.

64. Bt. in margin notices in a different handwriting संभ्रान्त-  
गतिः for संभ्रान्तमतिः.

चक्राङ्कपाणिं स तथा महार्ध-  
 र्जालावनद्धाङ्गुलिपाणिपादम् ।  
 सोर्णभ्रुवं वारणवस्तिकोशं  
 सविस्मयं राजसुतं ददर्श ॥ ६५ ॥  
 धात्र्यङ्कसंविष्टमवेक्ष्य चैनं  
 देव्यङ्कसंविष्टमिवाग्निसूनुम् ।  
 बभूव पक्षमान्तरिवाचिताश्रु-  
 निःश्वस्य चैवं त्रिदिवोन्मुखोऽभूत् ॥ ६६ ॥  
 दृष्ट्वासितं त्वश्रुपरिप्लुताक्षं  
 स्नेहात्तु पुत्रस्य नृपश्चकम्पे ।  
 सगद्गदं बाष्पकषायकण्ठः  
 पप्रच्छ च प्राञ्जलिरानताङ्गः ॥ ६७ ॥  
 स्वल्पान्तरं यस्य वपुर्मुने स्या-  
 द्ब्रह्मजुतं यस्य च जन्म दीप्तम् ।  
 यस्योत्तमं भाविनमात्थ धार्थं  
 तं प्रेक्ष्य कस्मात्तव धीर बाष्पः ॥ ६८ ॥  
 अपि स्थिरासुर्भगवन्कुमारः  
 कच्चिन्न शोकाय मम प्रसूतः ।

65. Bt. notices चक्राङ्कपादं for चक्राङ्कपाणिं also स्वर्णभ्रुवं for सोर्णभ्रुवं in margin in a different handwriting.

66. In margin Bt. notices पक्षमान्तरिवाचिताश्रुः and पक्षमान्तरिवाचिताश्रुः for our text and says इत्यपि दक्षिणापथपुस्तकेषु कचित्पानी परञ्च ब्रह्मभिक्षोः पुस्तकद्वये 'पक्षमान्तरिवाचिताश्रुरिति' पाठो दृश्यते.

67. Bt. notices in margin स्नेहात्तु for स्नेहात्तु in a different hand-writing.

68. Bt. in margin notices वपुर्मुनेः for वपुर्मुने also सौम्य for धीर.

लब्धः कथञ्चित्सलिलाञ्जलिर्मे  
 न खल्विमं पातुमुपैति कालः ॥ ६९ ॥  
 अप्यक्षयं मे यशसो निधानं  
 कञ्चिद्भुवो मे कुलहस्तसारः ।  
 अपि प्रयास्यामि सुखं परत्र  
 सुप्तेऽपि पुत्रेऽनिमिषैकचक्षुः ॥ ७० ॥  
 कञ्चिन्न मे जातमफुल्लमेव  
 कुलप्रवालं परिशोषभाजि ।  
 क्षिप्रं विभो ब्रूहि न मेऽस्ति शान्तिः  
 स्नेहं सुते वेद्मि हि बान्धवानाम् ॥ ७१ ॥  
 इत्यागतावेगमनिष्टबुद्ध्या  
 बुद्ध्वा नरेन्द्रं स मुनिर्बभाषे ।  
 माभून्मतिस्ते नृप काचिदन्या  
 निःसंशयं तद्यदवोचमस्मि ॥ ७२ ॥  
 नास्यन्यथात्वं प्रति विक्रिया मे  
 स्वां वञ्चनां तु प्रति विक्रवोऽस्मि ।

69. Bt. in margin notices स्थिरायुः for स्थिरायुः also लब्धा for लब्धः. In margin Bt. notices त्रातुं as well as श्रातुं for पातुं without any remark.

70. In margin Bt. notices निदानं for निधानं and कञ्चिद्भुवो for कञ्चिद्भुवः and also सुप्तेऽपि एवो for सुप्तेऽपि पुत्रे with a remark:

इत्यपि क्वचित्पाठः.

71. Bt. in margin notices in a different handwriting जातमनुर्वरं तद् for जातमफुल्लमेव and परिशोषभागि for परिशोषभाजि and also वेत्सि for वेद्मि.

72. Bt. in margin notices जगाद् for बभाषे in the same handwriting as that of the text, and also नृपेन्द्रं for नरेन्द्रं.



कालो हि मे यातुमयं च जातो  
 जातिक्षयस्यासुलभस्य बोद्धा ॥ ७३ ॥  
 विहाय राज्यं विषयेष्वनास्थ-  
 स्तीवैः प्रयत्नैरधिगम्य तत्त्वम् ।  
 जगत्ययं मोहतमो निहन्तुं  
 ज्वलिष्यति ज्ञानमयो हि सूर्यः ॥ ७४ ॥  
 दुःखार्णवाद्याधिविकीर्णफेना-  
 ज्जरातरङ्गान्मरणोद्यवेगात् ।  
 उत्तारयिष्यत्ययमुह्यमान-  
 मार्तं जगज्ज्ञानमहाप्लवैन ॥ ७५ ॥  
 प्रज्ञाम्बुवेगां स्थिरशीलवप्रां  
 समाधिशीतां व्रतचक्रवाकाम् ।  
 अस्थोत्तमां धर्मनदीं प्रवृत्तां  
 तृष्णादितः पास्यति जीवलोकः ॥ ७६ ॥  
 दुःखार्दितेभ्यो विषयावृतेभ्यः  
 संसारकान्तारपथस्थितेभ्यः ।  
 उद्गास्यति ह्येष दिमोक्षमार्गं  
 मार्गप्रणष्टेभ्य इवाध्वगेभ्यः ॥ ७७ ॥  
 विदह्यमानाय जनाय लोके  
 रागाग्निनायं विषयेन्धनेन ।

73. Bt. in margin notices अस्ति for अस्य in a different handwriting.

77. Corrected into आस्यस्यति on the top of the word of the verse. But the original reading उद्गास्यति though blotted with yellow fluid is clearly visible.

प्रहर्षमाधास्यति धर्मवृष्ट्या  
 वृष्ट्या महामेघ इवातपान्त्रे ॥ ७८ ॥  
 तृष्णार्गलं मोहतमःकपाटं  
 द्वारं प्रजानामपयानहेतोः ।  
 विपाटयिष्यत्ययमुत्तमेन  
 सद्भर्मताडेन दुरासदेन ॥ ७९ ॥  
 स्वैर्मोहपाशैः परिवेदितस्य  
 दुःखाभिभूतस्य निराश्रयस्य ।  
 लोकस्य सम्बुद्ध्य च धर्मराजः  
 करिष्यते बन्धनमोक्षमेघः ॥ ८० ॥  
 तन्मा कृथाः शोकमिमं प्रति त्वं  
 तत्सौम्य शोच्यः स मनुष्यलोके ।  
 मोहेन वा कामसुखैर्भदाद्वा  
 यो नैष्ठिकं श्रोष्यति नास्य धर्मम् ॥ ८१ ॥  
 भ्रष्टस्य तस्माच्च गुणदतो मे  
 ध्यानानि लब्ध्वाप्यकृतार्थतैव ।  
 धर्मस्य तस्याश्रवणादहं हि  
 मन्ये विपत्तिं त्रिदिवेऽपि वासम् ॥ ८२ ॥

78. In a different hand-writing in margin of Bt. are written प्रह्लादं and प्रह्लादं for प्रहर्षं with a remark इत्यपि पाठौ भिक्षुणी-  
 उस्तकेषु.

79. Bt. notices पातेन for 'ताडेन in a different hand-writing.

80. In margin Bt. notices दुःखाभिभूतस्य in a different hand-writing for दुःखाभिभूतस्य.

81. In a different hand-writing in margin of Bt. are given :—शोच्यो हि मनुष्यलोकः and शोच्यो हि मनुष्यलोके for शोच्यः  
 स मनुष्यलोके with a remark: इत्यपि पाठौ काचित्पुस्तकेषूपलब्धी.

इति श्रुतार्थः ससुहृत्सदारो  
 हित्वा विषादं मुमुदे नृपेन्द्रः ।  
 एवंविधोऽयं तनयो ममेति  
 मेने स हि स्वामपि सारमत्ताम् ॥ ८३ ॥  
 आर्येण मार्गेण तु यास्यतीति  
 चिन्ताविधेयं हृदयं चकार ।  
 न खल्वसौ न प्रियधर्मपक्षः  
 सन्ताननाशात्तु भयं ददर्श ॥ ८४ ॥  
 अथ मुनिरसितो निवेद्य तत्त्वं  
 सुतनियतं सुतविक्रुवाय राज्ञे ।  
 सचहुमतमुदीक्ष्यमाणरूपः  
 पवनपथेन यथागतं जगाम ॥ ८५ ॥  
 कृतमतिरनुजासुतं च दृष्ट्वा  
 मुनिवचनश्रवणेऽपि तन्मतौ च ।  
 बहुविधमनुकम्पया स साधुः  
 प्रियसुतवद्विनियोजयाञ्चकार ॥ ८६ ॥  
 नरपतिरपि पुत्रजन्महृष्टो  
 विषयमतानि विमुच्य बन्धनानि ।  
 कुलसदृशमपीकरद्यथावत्  
 प्रियतनयं तनयस्य जातकर्म ॥ ८७ ॥

83. In a different hand-writing in margin of Bt. are written त्यक्त्वा for हित्वा and नरेन्द्रः for नृपेन्द्रः and also एवंविधः for एवंविधः-

85. Bt. in margin notices श्वसनपथेन for पवनपथेन in the same hand-writing as that of the text.

87. Bt. notices नृष्टः for दृष्टः in margin.

दशसु परिणतेष्वहःसु चैवं  
 प्रयतमनाः परया मुदा परीतः ।  
 अकुरुत जपहोममङ्गलाद्याः  
 परमतमाः स सुतस्य देवतेज्याः ॥ ८८ ॥  
 अपि च शतसहस्रपूर्णसंख्याः  
 स्थिरबलवत्तनयाः सहेमशृङ्गीः ।  
 अनुपगतजराः पयस्विनीर्गाः  
 स्वयमददात्सुतवृद्धये द्विजेभ्यः ॥ ८९ ॥  
 बहुविधविषयास्ततो यतात्मा  
 स्वहृदयतोषकरीः क्रिया विधाय ।  
 गुणवति दिवसे शिवे मुहूर्ते  
 मतिमकरोन्मुदितः पुरप्रवेशे ॥ ९० ॥  
 द्विरदरदमयीमथो महाघाँ  
 सितसितपुष्पभृतां मणिप्रदीपाम् ।  
 अभजत शिबिकां शिवाय देवी  
 तनयवती प्रणिपत्य देवताभ्यः ॥ ९१ ॥  
 पुरमथ पुरतः प्रवेश्य पत्नीं  
 स्थविरजनानुगतामपत्यनाथाम् ।  
 नृपतिरपि जगाम पौरसङ्घै-  
 दिवममरैर्मघवानिवाचर्यमानः ॥ ९२ ॥

88. Corrected into परिणतेष्वहःसु for परिणतेःरहःसु on the top of the word of the verse of Bt. but the original is left without being blotted with any of the coloured fluids.

91. Corrected into मङ्गलाँ on the top of the page of Bt. but the original reading महाघाँ is left uncoloured.

भवनमथ विगाह्य शाक्यसिंहो

भव इव षण्मुखजन्मना प्रतीतः ।

इदमिदमिति हर्षपूर्णवक्त्रो

बहुविधपुष्टियशस्करं व्यधत् ॥ ९३ ॥

इति नरपतिपुत्रजन्मवृद्ध्या

सजनपदं कपिलाह्वयं पुरं तत् ।

धनदपुरमिवाप्सरोऽवकीर्णं

मुदितमभून्नलकूबरप्रसूतौ ॥ ९४ ॥

॥ इति श्रीमहामण्डलेश्वरमन्त्र्यश्वघोषकृतौ श्रीबुद्धचरिते

महाकाव्ये भगवत्प्रसूतिर्नाम प्रथमः सर्गः ॥

93. Bt. notices शाक्यराजः for शाक्यसिंहः in the corner of its margin.

Between 93 and 94 is left a blank space of one verse marking only the figure ॥ ९४ ॥ It is very difficult to know what verse under the figure of 94 was there in the original of which this Ms. seems to be the copy.

## द्वितीयः सर्गः ।

आजन्मनो जन्मजरान्तकस्य  
तस्यात्मजस्यात्मजितो नरेन्द्रः ।  
अहन्यहन्यर्थगजाश्वमित्रै-  
वृद्धिं ययौ सिन्धुरिवाम्बुवेगैः ॥ १ ॥  
धनस्य रत्नस्य च तस्य तस्य  
कृताकृतस्यैव च काञ्चनस्य ।  
तदा स नैकात्मनिधीनवाप  
मनोरथस्याप्यतिभारभूतान् ॥ २ ॥  
ये पद्मकल्पैरापि च द्विपेन्द्रै-  
र्न मण्डलं शक्यमिहाभिनेतुम् ।  
मदोत्कटा हैमवतां गङ्गास्ते  
विनापि यत्नाद्गुपतस्थुरेनम् ॥ ३ ॥  
नानाङ्गचिह्नैर्नवहेमभाण्डै-  
रभूषितैर्लम्बसटैस्तथान्यैः ।  
संचुक्षुभे चास्य पुरं तुरङ्गै-  
र्बलेन मैत्र्या च धनेन चाप्तैः ॥ ४ ॥

1. In a different hand-writing in margin of Bt. are given जातिजरा for जन्मजरा and स राजा for नरेन्द्रः with a remark: इत्यपि पाठान्तरं क्वचित्पुस्तकेषु.

2. Bt. notices in margin इव for एव and हि for स and also अवापि for अवाप.

3. In a different hand-writing in margin of Bt. is written पद्मगन्धैः for पद्मकल्पैः with a remark, अर्थं बहु पाठः ।

पुष्टाश्च तुष्टाश्च तदास्य राज्ये  
 साध्व्योऽरजस्का गुणवत्पयस्काः ।  
 उदग्रवत्सैः सहिता बभूवु-  
 र्बह्व्यो बहुक्षीरदुधाश्च गावः ॥ ५ ॥  
 मध्यस्थतां तस्य रिपुर्जगाम  
 मध्यस्वभावः प्रययौ सुहृत्त्वम् ।  
 विशेषतो दाढ्यमियाय मित्रं  
 द्वावस्य पक्षावपररतु नाशम् ॥ ६ ॥  
 तथास्य मन्दानिलमेघशब्दः  
 सौदामिनीकुण्डलमण्डिताङ्गः ।  
 विनाश्मवर्षाशिनिपातदोषैः  
 काले च देवः प्रववर्ष देशे ॥ ७ ॥  
 रुरोह सम्यक्फलवद्यथर्तुं  
 तदाकृतेनापि हलश्रमेण ।  
 ता एव चैवौषधयो रसेन  
 सारेण चैवाभ्यधिका बभूवुः ॥ ८ ॥  
 शरीरसन्देहकरेऽपि काले  
 सङ्ग्रामसम्मर्द इव प्रवृत्ते ।  
 स्वस्थाः सुखं चैव निरामयं च  
 प्रजज्ञिरे गर्भधराश्च नार्यः ॥ ९ ॥  
 यच्च प्रतिभ्वो विभवेऽपि शक्ये  
 न प्रार्थयन्ति स्म नराः परेभ्यः ।

6. Bt. in its margin notices अपरस्य नाशः for अपरस्तु नाशम् with a remark : इति समीचीनः पाठोऽत्रगम्यते.

8. In a different hand in margin of Bt. is written कृषिश्रमेण for हलश्रमेण.

अभ्यर्थितः सूक्ष्मधनोऽपि चायं  
 तदा न कश्चिद्विमुखो बभूव ॥ १० ॥  
 नाशो वधो बन्धुषु नाप्यदाता  
 नैवाव्रतो नानृतिको न हिंस्रः ।  
 आसीत्तदा कश्चन तस्य राज्ये  
 राज्ञो ययातेरिव नाहुपस्य ॥ ११ ॥  
 उद्यानदेवायतनाश्रमाणां  
 कूपप्रपापुष्करिणीवनानाम् ।  
 चक्रुः क्रियास्तत्र च धर्मकामाः  
 प्रत्यक्षतः स्वर्गमिवोपलभ्य ॥ १२ ॥  
 मुक्तश्च दुर्भिक्षभयामयेभ्यो  
 हृष्टो जनः स्वर्ग इवाभिरेमे ।  
 पत्नीं पतिर्वा महिषी पतिं वा  
 परस्परं न व्यभिचेरतुश्च ॥ १३ ॥  
 काश्चित्सिषेवे रतये न कामं  
 कामार्थमर्थं न जुर्गाप कश्चित् ।  
 कश्चिद्धनार्थं न चचार धर्मं  
 धर्माय कश्चिन्न चकार हिंसाम् ॥ १४ ॥  
 स्तेयादिभिश्चाप्यभितश्च नष्टं  
 स्वस्थं स्वचक्रं परचक्रमुक्तम् ।  
 क्षेमं सुभिक्षं च बभूव तस्य  
 पुरेष्वरण्येषु यथैव राष्ट्रे ॥ १५ ॥  
 तदा हि तज्जन्मानि तस्य राज्ञो  
 मनोरिवादित्यसुतस्य राज्ये ।



चचार हर्षः प्रणनाश पाप्मा  
 जज्वाल धर्मः कलुषं शशाम ॥ १६ ॥  
 एवंविधा राजसुतस्य तस्य  
 सवार्थसिद्धिश्च यतो बभूव ।  
 ततो नृपस्तस्य सुतस्य नाम  
 सर्वार्थसिद्धोऽयमिति प्रचक्रे ॥ १७ ॥  
 देवी तु माया विबुधार्थिकल्पं  
 दृष्ट्वा विशालं तनयप्रभावम् ।  
 जातं प्रहर्षं न शशाक सोढुं  
 ततोऽविनाशाय दिवं जगाम ॥ १८ ॥  
 ततः कुमारं सुरगर्भकल्पं  
 स्नेहेन भावेन च निर्विशेषम् ।  
 मातृध्वसा मातृसमप्रभावा  
 संवर्धयामात्मजवच्चकार ॥ १९ ॥  
 ततः स बालार्क इवोदयस्थः  
 समीरितो वह्निरिवानिलेन ।  
 क्रमेण सम्यग्ववृधे कुमार-  
 स्ताराधिपः पक्ष इवातमस्के ॥ २० ॥  
 ततो महार्घाणि च चन्दनानि  
 रत्नावलीश्रौपधिभिः सगर्भाः ।

16. Bt. in margin notices कलुषः for कलुषं. But the reading as noticed appears to be corrupt; for the word in the masculine gender does not give the natural sense of the verse.

19. Bt. in margin in a different handwriting notices वेम्गा सुतं for भावेन च with a remark: इति भिक्षुस्तकधृतः पाठः- But it breaks the metre. Also बभूव for चकार.

मृगप्रयुक्तात्रथकांश्च हैमा-  
 नानिन्यिरेऽस्मै सुहृदायलेभ्यः ॥ २१ ॥  
 वयोऽनुरूपाणि च भूषणानि  
 हिरण्मया हस्तिमृगाश्वकाश्च ।  
 रथाश्च गावो वसनप्रयुक्ता  
 गन्त्र्यश्च चामीकररौप्यचित्राः ॥ २२ ॥  
 एवं स तैस्तैर्विधयोपचारै-  
 र्वयोऽनुरूपरूपचर्यमाणः ।  
 बालोऽप्यबालप्रतिमो बभूव  
 धैर्येण शौचेन धिया श्रिया च ॥ २३ ॥  
 वयश्च कौमारमतीत्य मध्यं  
 [ संप्राप्य बालः स च राजसूनुः ] ।  
 अल्पैरहोभिर्बहुवर्षगम्या  
 जग्राह विद्याः स्वकुलानुरूपाः ॥ २४ ॥  
 नैःश्रेयसं तस्य तु भव्यमर्थं  
 श्रुत्वा पुरस्तादक्षितीन्महर्षेः ।

21. On the top of the word of the verse of Bt. is written महार्हाणि without blotting with a coloured fluid महार्घाणि the reading of our text. Bt. in margin notices the following in the same handwriting as that of its text:—औषधिभिः सदृक्षाः and औषधिभिः सनाथाः for औषधिभिः सगर्भाः and says इति प्राचीनः पाठः. Also आचक्रिरे for आनिन्विरे.

22. Bt. in margin notices °मृगाश्व कोकाः for °मृगाश्वकाश्च with a remark: इत्यपि क्वचित्पुस्तकेषु पाठः. Also °रूप्य° for °रौप्य° also गन्त्रीः for गन्त्र्यः.

23. In a different handwriting in the margin of Bt. is written धृत्या च for धैर्येण.

24. Bt. omits the latter half of the first Pāda ; but it is found in margin in a different handwriting.

कामेषु सङ्गं जनयाञ्चकार  
 बुद्धिर्भवच्छाक्यकुलस्य राज्ञः ॥ २५ ॥  
 कुलात्ततोऽस्मै स्थिरशीलसंयुतात्  
 साध्वीं वपुर्हीविनयोपपन्नाम् ।  
 यशोधरां नाम यशोविशालां  
 तुल्याभिधानां श्रियमाजुहाव ॥ २६ ॥  
 ततः परं भूमिपतेः प्रियोऽयं  
 सनत्कुमारप्रतिमः कुमारः ।  
 सार्धं तथा शाक्यनरेन्द्रवध्वा  
 शच्या सहस्राक्ष इवाभिरमे ॥ २७ ॥  
 किञ्चिन्मनःक्षोभकरं प्रतीपं  
 कथं च पश्येदिति सोऽनुचिन्त्य ।  
 वासं नृपो ह्यादिशति स्म तस्मै  
 हर्म्योदरेष्वेव न भूपचारं ॥ २८ ॥  
 ततः शरत्तोयदपाण्डुरेषु  
 भूमौ विमानेष्विव रञ्जितेषु ।  
 हर्म्येषु सर्वतुसुखाश्रयेषु  
 स्त्रीणामुदारैर्विजहार तूर्यैः ॥ २९ ॥  
 कलैर्हि चामीकरबद्धकक्षै-  
 नारीकराग्राभिहतैर्धृदङ्गैः ।

25. Corrected into दिश्यं for भश्यं in margin of Bt. But the original reading though blotted with red Geru is clearly visible. Also in a different hand °बभूव for °चकार.

27. Bt. in margin notices अथापरं for ततः परं.

28. Bt. notices in the same hand as that of the text नु for च.

वराप्सरोनृत्यसमैश्च लास्यैः  
 कैलासवत्तद्भवनं विरेजे ॥ ३० ॥  
 वाग्भिः कलाभिर्ललितैश्च हावै-  
 मन्दैः सखेलैर्मधुरैश्च हासैः ।  
 तं तत्र नार्यो रमयांबभूवु-  
 भ्रूवश्चितैरर्धनिरीक्षितैश्च ॥ ३१ ॥  
 ततश्च कामाश्रयपण्डिताभिः  
 स्त्रीभिर्गृहीतो रतिकर्कशाभिः ।  
 विमानपृष्ठान्न महीं जगाम  
 विमानपृष्ठादिव पुण्यकर्मा ॥ ३२ ॥  
 नृपस्तु तस्यैव विवृद्धिहेतो-  
 स्तद्भाविनार्येण च चोद्यमानः ।  
 शमेऽभिरेमे विरराम पापा-  
 ज्ञेजे दमं संव्रिबभाज साधून् ॥ ३३ ॥  
 नाधीरवत्कामसुखे ससञ्जे  
 न संरञ्जे विषमं जनन्याम् ।  
 धृत्येन्द्रियाश्वांश्चपलान् विजिग्ये  
 बन्धूंश्च पौरांश्च गुणैर्जिगाय ॥ ३४ ॥  
 नाध्यैष्ट दुःखाय परस्य विद्यां  
 ज्ञानं परं यत्तु तदध्यगीष्ट ।

30. Corrected into नृत्यैः for लास्यैः but the original reading is preserved unblotted. Also रराज for विरेजे.

31. Corrected into हावैः for हावैः on the top of the word of the verse of Bt. Also रसयां° for रमयां°.

33. Bt. notices in a different handwriting °द्भाविता° for °द्भाविना°.

स्वाभ्यः प्रजाभ्यो हि यथा तथैव  
 सर्वप्रजाभ्यः शिवमाशशंसे ॥ ३५ ॥  
 तं भासुरं चाङ्गिरसाधिदेवं  
 यथावदानर्चं तदायुषे सः ।  
 जुहाव हव्यान्यकृशे कृशानौ  
 ददौ द्विजेभ्यः कृशनं च गाश्च ॥ ३६ ॥  
 सस्नौ शरीरं पवितुं मनश्च  
 तीर्थाम्बुभिश्चैव गुणाम्बुभिश्च ।  
 वेदोपदिष्टं सममात्मजेन  
 सोमं पपौ शान्तिसुखं च हार्दम् ॥ ३७ ॥  
 सान्त्वं बभाषे न च नार्थवद्यद्-  
 जजल्प तत्त्वं न च विप्रियं यत ।  
 सान्त्वं ह्यतत्त्वं परुपं च तत्त्वं  
 ह्यियाशकन्नात्मन एव वक्तुम् ॥ ३८ ॥  
 इष्टेष्वनिष्टेषु च कार्यवत्सु ,  
 न रागदोषाश्रयतां प्रपेदे ।  
 शिवं सिधेवे व्यवहारशुद्धं  
 यज्ञं हि मेने न तथा यथावत् ॥ ३९ ॥  
 अभ्यर्थिने चाभिगताय सद्यो  
 देयाम्बुभिस्तरुमचेच्छिदिष्ट ।

35. Bt. notices शिवे for परं in margin in a different handwriting.

37. Bt. in margin notices आत्मजेन for आत्मजं च in the same handwriting as that of the text.

39. Corrected into °लम्भं for °शुद्धं but the original reading is preserved.

युद्धादृते वृत्तपरश्वधेन  
 द्विद्वर्षमुद्धृतमवेभिदिष्ट ॥ ४० ॥  
 एकं विनिन्ये स जुगोप सप्त  
 सप्तैव तत्याज ररक्ष पञ्च ।  
 प्राप त्रिवर्गं बुबुधे त्रिवर्गं  
 जज्ञे द्विवर्गं प्रजहौ द्विवर्गम् ॥ ४१ ॥  
 कृतागसोऽपि प्रतिपाद्य वध्यान्-  
 नाजीघतन्नापि रुषा ददर्श ।  
 बबन्ध सान्त्वेन फलेन चैतां-  
 स्त्यागोऽपि तेषां ह्यनपायदृष्टः ॥ ४२ ॥  
 आर्षाण्यचारीत्परमव्रतानि  
 वैराण्यहासीञ्चिरसंभृतानि ।  
 यशांसि चापद्गुणगन्धवन्ति  
 रजांस्यहासीन्मलिनीकराणि ॥ ४३ ॥  
 न चाजिहीर्षीद्वलिमप्रवृत्तं  
 न चाचिकीर्षीत्परवस्त्वभिध्याम् ।  
 न चाविवक्षीद्विषतामधर्मं  
 न चादिधक्षीद्भृदयेन मन्युम् ॥ ४४ ॥  
 तस्मिंस्तथा भूमिपतौ प्रवृत्ते  
 भृत्याश्च पौराश्च तथैव चेरुः ।  
 शमात्मके चेतसि सुप्रसन्ने  
 प्रयुक्तयोगस्य यथेन्द्रियाणि ॥ ४५ ॥

40. Corrected into आशावते for अभ्यर्थिने in margin of Bt. and the original reading is not blotted.

41. Bt. notices प्रापत् for प्राप in margin.

45. In a different handwriting in margin of Bt. is written तथा विचेरुः for तथैव चेरुः. Also विप्रसन्ने for सुप्रसन्ने.

काले ततश्चारुपयोधरायां  
 यशोधरायां सुयशोधरायाम् ।  
 शौद्धोदने राहुसपत्नवक्त्रो  
 जज्ञे सुतो राहुल एव नाम्ना ॥ ४६ ॥  
 अथेष्टपुत्रः परमप्रतीतः  
 कुलस्य वृद्धिं प्रति भूमिपालः ।  
 यथैव पुत्रप्रसवे ननन्द  
 तथैव पौत्रप्रसवे जहर्ष ॥ ४७ ॥  
 पौत्रस्य मे पुत्रगतो ममैव  
 स्नेहः कथं स्यादिति जातहर्षः ।  
 काले स तं तं विधिमाललम्बे  
 पुत्रप्रियः स्वर्गमिवारुरुक्षन् ॥ ४८ ॥  
 स्थित्वा पथि प्राथमकल्पिकानां  
 राजर्षभाणां यशसान्वितानाम् ।  
 शुक्लान्यमुक्त्वापि तपांस्यतप्तं  
 यज्ञैश्च हिंसारहितैरयष्ट ॥ ४९ ॥  
 अजाज्वलिष्टाथ स पुण्यकर्मा  
 तपःश्रिया चैव नृपश्रिया च ।  
 कुलेन वृत्तेन धिया च दीप्तः  
 तेजः सहस्रांशुरिवोत्सिसृक्षुः ॥ ५० ॥  
 स्वायंभुवं चार्चिकमर्चयित्वा  
 जजाप पुत्रस्थितये स्थितश्रीः

47. Bt. notices ननन्द for जहर्ष in margin with a remark : इत्यपि क्वचित्पाठः.

49. Bt. notices यज्ञे च for यज्ञैश्च in margin.

चकार कर्माणि च दुष्कराणि  
 प्रजाः सिंसृक्षुः क इवादिकाले ॥ ५१ ॥  
 तत्याज शस्त्रं विममर्श शास्त्रं  
 शमं सिषेवे नियमं विषेहे ।  
 वशीव कंचिद्विपयं न भेजे  
 पितेव सर्वान्विपयान्दर्श ॥ ५२ ॥  
 बभार राज्यं स हि पुत्रहेतोः  
 पुत्रं कुलार्थं यशसे कुलं तु ।  
 स्वर्गाय शब्दं दिवमात्महेतो-  
 र्धमार्थमात्मस्थितिमाचकांक्ष ॥ ५३ ॥  
 एवं स धर्मं विविधं चकार  
 सद्भिर्निपातं श्रुतितश्च सिद्धम् ।  
 दृष्ट्वा कथं पुत्रमुखं सुतो मे  
 वनं न यायादिति नाथमानः ॥ ५४ ॥  
 रिरक्षिषन्तः श्रियमात्मसंस्थां  
 रक्षन्ति पुत्रान्भुङ्ग्मि भूमिपालाः ।  
 पुत्रं नरेन्द्रः स तु धर्मकामो  
 ररक्ष धर्माद्विषयेष्वमुञ्चत ॥ ५५ ॥  
 वनमनुपमसत्त्वा बोधिसत्त्वास्तु सर्वे  
 विषयसुखरसज्ञा जग्मुरुत्पन्नपुत्राः ।  
 अत उपचितकर्मा रूढमूलेऽपि हेतौ  
 स रतिमुपसिषेवे बोधिमापन्न यावत् ॥ ५६ ॥  
 ॥ इति श्रीमहामण्डलेश्वरमन्त्र्यश्वघोषकृतौ श्रीबुद्धचरिते  
 महाकाव्येऽन्तःपुरविहारो नाम द्वितीयः सर्गः ॥

56. Corrected into संजातपुत्राः for उत्पन्नपुत्राः in margin of Bt; but the original reading though blotted with yellow fluid is yet clearly seen and it breaks the metre. Also रतम् for रतिम्.



## तृतीयः सर्गः ।

ततः कदाचिन्मृदुशाद्वलानि  
पुंस्कोकिलोन्नादितपादपाङ्क्ति ।  
शुश्राव पद्माकरमण्डितानि  
शैलेयगन्धीनि स काननानि ॥ १ ॥

श्रुत्वा ततः स्त्रीजनवल्लभानां  
मनोज्ञभावं पुरकाननानाम् ।  
बहिः प्रयाणाय चकार बुद्धि-  
मन्तर्गृहे नाग इवावरुद्धः ॥ २ ॥

ततो नृपस्तस्य निशम्य भावं  
पुत्राभिधानस्य मनोरथस्य ।  
स्नेहस्य लक्ष्म्या वयसश्च योग्या-  
माज्ञापयामास विहारयात्राम् ॥ ३ ॥

निवर्तयामास च राजमार्गात्  
संपातमार्तस्य पृथग्जनस्य ।  
मा भूत्कुमारः सुकुमारचित्तः  
संविग्नचेता इव मन्यमानः ॥ ४ ॥

1. Bt. in margin notices the following readings :—  
शैलेयनद्धानि, शैवालगन्धीनि, शैवालनद्धानि, शीति निबद्धानि for शैलेयगन्धीनि  
with a remark : केषुचित्पुस्तकेषूपलभ्यन्ते एते पाठाः.

2. Bt. notices तदा for ततः in margin.

4. Corrected into मार्गे for °मार्गात् on the top of the same-  
word of the verse in margin of Bt.

प्रत्यङ्गहीनान्यिकलेन्द्रियांश्च  
 जीर्णांतुरादीन्कृपणांश्च भिक्षून् ।  
 ततः समुत्सार्य परेण साम्ना  
 शोभां परां राजपूथस्य चक्रुः ॥ ५ ॥  
 तथा कृते श्रीमति राजमार्गे  
 श्रीमान्विनीलानुचरः कुमारः ।  
 प्रोसादपृष्ठादवतीर्य काले  
 कृताभ्यनुज्ञो नृपमभ्यगच्छत् ॥ ६ ॥  
 अथो नरेन्द्रः सुतमागताशुः  
 शिरस्युपाघ्राय चिरं निरीक्ष्य ।  
 गच्छेति चाज्ञापयति स्म वाचा  
 स्नेहान्न चैनं मनसा मुमोच ॥ ७ ॥  
 ततः स जाम्बूनदभाण्डभृद्धि-  
 र्युक्तं चतुर्भिर्निभृतैस्तुरङ्गैः ।  
 अक्लीबविद्युच्छुचिरश्मिधारं  
 हिरण्मयं स्यन्दनस्रारुरोह ॥ ८ ॥  
 ततः प्रकीर्णोज्ज्वलपुष्पजालं  
 विषक्तमाल्यं प्रचलत्पताकम् ।  
 मार्गं प्रपेदे सहशानुयात्र-  
 श्वन्द्रः सनक्षत्र इवान्तरिक्षम् ॥ ९ ॥  
 कौतूहलात्स्फीततरैश्च नेत्रै-  
 र्नीलोत्पलामैरिय कीर्यमाणः ।  
 शनैः शनै राजपथं जगाहे  
 पौरैः समन्तादभिधीक्ष्यमाणः ॥ १० ॥

6. Bt. in margin notices ततः for तथा in a different handwriting with a remark: इति समीचीनः पाठः.

10. Bt. notices, in margin, in a different handwriting नीलोत्पलाभिः for नीलोत्पलाभिः.

तं तुष्टुवुः सौम्यगुणेन केचि-  
 द्ववन्दिरे दीप्ततया तथान्ये ।  
 सौमुख्यतस्तु श्रियमस्य केचि-  
 द्वैपुल्यमाशंसिपुरायुषश्च ॥ ११ ॥  
 निःसृत्य कुब्जाश्च महाकुलेभ्यो  
 ब्रूहाश्च कैरातकवामनानाम् ।  
 नार्यः कृशेभ्यश्च निवेशनेभ्यो  
 देवानुयानध्वजवत्प्रणेमुः ॥ १२ ॥  
 ततः कुमारः खलु गच्छतीति  
 श्रुत्वा क्षियः प्रेष्यजनात्प्रवृत्तिम् ।  
 दिवृक्षया हर्म्यतलानि जग्मु-  
 र्जनेन मान्येन कृताभ्यनुज्ञाः ॥ १३ ॥  
 ताः स्रस्तकाञ्चीगुणविभ्रिताश्च  
 सुप्तप्रबुद्धाकुललोचनाश्च ।  
 वृत्तान्तविन्यस्तविभूषणाश्च  
 कौतूहलेनाभिभृताः परीयुः ॥ १४ ॥  
 प्रासादसोपानतलप्रणादैः  
 काञ्चीरवैर्नूपुरनिस्वनैश्च ।  
 विभ्रामयन्त्यो गृहपक्षिसङ्घान्  
 अन्योन्यवेगाच्च समाक्षिपन्त्यः ॥ १५ ॥  
 कासांचिदासां तु वराङ्गनानां  
 जातस्वराणामपि सोत्सुकानाम् ।

14. Corrected into अपि भृताः for अभिभृताः in margin of Bt. But the original reading though blotted with yellow fluid is clearly visible.

गतिं गुरुत्वाज्जगृह्णुर्विशालाः  
 श्रोणीरथाः पीनपयोधराश्च ॥ १६ ॥  
 शीघ्रं समर्थापि तु गन्तुमन्या  
 गतिं निजग्राह ययौ न तूर्णम् ।  
 ह्रिया प्रगल्भानि निगूहमाना  
 रहःप्रयुक्तास्त्रि विभूषणानि ॥ १७ ॥  
 परस्परौत्पीडनपिण्डितानां  
 संमर्दसंक्षोभितकुण्डलानाम् ।  
 तासां तदा सस्वनभूषणानां  
 वातायनेष्वप्रशमो बभूव ॥ १८ ॥  
 [ वातायनेभ्यश्च विनिःसृतानि  
 परस्परोपाश्रितकुण्डलानि ] ।  
 स्त्रीणां विरेजुर्मुखपङ्कजानि  
 सक्तानि हर्म्येष्विव पङ्कजानि ॥ १९ ॥  
 ततो विमानैर्युवतीकलापैः  
 कौतूहलोद्घाटितवातयानैः ।  
 श्रीमत्समन्तान्नगरं बभासे  
 वियद्विमानैरिव साप्ससरोभिः ॥ २० ॥  
 वातायनानामविशालभावा-  
 दन्योन्यगण्डार्पितकुण्डलानि ।

18. In margin of Bt. is written संक्षोभित° for संक्षोभित° in the same handwriting as that of the text.

19. Bt. omits the two Pādas enclosed in the rectangular brackets ; but they are found written clearly in margin. It also notices in the same handwriting as that of the text तु for च and उपासित° for उपाश्रित° with a remark : इति पाठो कश्चित्सुस्तके-  
 रूपलभ्यते.

मुखानि रेजुः प्रमदोत्तमानां  
 बद्धाः कलापा इव पङ्कजानाम् ॥ २१ ॥  
 तस्मिन्कुमारं पथि वीक्ष्यमाणा  
 स्त्रियो बभुर्गामिव गन्तुकामाः ।  
 ऊर्ध्वोन्मुखाश्चैनमुदीक्षमाणा  
 नरा बभुर्द्यामिव गन्तुकामाः ॥ २२ ॥  
 वृष्ट्वा च तं राजसुतं स्त्रियस्ता  
 जाज्वल्यमानं वपुषा श्रिया च ।  
 धन्यास्य भार्येति शनैरवोच-  
 ञ्शुद्धैर्मनोभिः खलु नान्यभावात् ॥ २३ ॥  
 अयं किल व्यायतपीनबाहू-  
 रूपेण साक्षादिव पुष्पकेतुः ।  
 हित्वा श्रियं धर्ममुपेक्ष्यतीति  
 तस्मिन्नि ता गौरवमेव चक्रुः ॥ २४ ॥  
 कीर्णं तथा राजपथं कुमारः  
 पौरैर्विनीतैः शुचिधीरवेशैः ।  
 तत्पूर्वमालोक्य जहर्ष किञ्चि-  
 न्मेने पुनर्मावमिवात्मनश्च ॥ २५ ॥  
 पुरं तु तत्स्वर्गमिव प्रहृष्टं  
 शुद्धाधिवासाः समवेक्ष्य देवाः ।

23. Bt. notices वपुषः प्रकर्षात् for वपुषा श्रिया च in the same handwriting as that of the text.

24. Bt. in margin notices त्यक्त्वा for हित्वा also हिताः and तस्मिन्श्च ता for तस्मिन् हि ताः.

25. Bt. on the top of the word of the verse notices यौवनमात्मनश्च for भावमिवात्मनश्च.

जीर्णं नरं निर्ममिरे प्रयातुं  
 सञ्चोदनार्थं क्षितिपात्मजस्य ॥ २६ ॥  
 ततः कुमारो जरयाभिभूतं  
 वृष्ट्वा नरेभ्यः पृथगाकृतिं तम् ।  
 उवाच सङ्गाहकमागतास्थः  
 तत्रैव निष्कम्पनिविष्टवृष्टिः ॥ २७ ॥  
 क एष भोः सूत नरोऽभ्युपेतः  
 केशैः सितैर्यष्टिविषक्तहस्तः ।  
 भ्रूसंवृताक्षः शिथिलानताङ्गः  
 किं विक्रियैषा प्रकृतिर्यद्वृच्छा ॥ २८ ॥  
 इत्येवमुक्तः स रथप्रणेता  
 निवेदयामास नृपात्मजाय ।  
 संरक्ष्यमप्यर्थमदोषदर्शी  
 तैरेव देवैः कृतबुद्धिमोहः ॥ २९ ॥  
 रूपस्य हन्त्री व्यसनं बलस्य  
 शोकस्य योनिर्निधनं रतीनाम् ।  
 नाशः स्मृतीनां रिपुरिन्द्रियाणां  
 एषा जरा नाम ययैष भग्नः ॥ ३० ॥  
 पीतं ह्यनेनापि पयः शिशुत्वे  
 कालेन भूयः परिमृष्टमुर्व्याम् ।

26. In margin of Bt. is written क्षितिपात्मजाय for क्षितिपात्म-  
जस्य in the same handwriting as that of the text.

29. Bt. notices नृपात्मजस्य for नृपात्मजाय in margin.

30. Bt. notices हर्षी for हन्त्री in margin, in a different  
handwriting.

क्रमेण भूत्वा च युवा वपुष्मान्  
 क्रमेण तेनैव जरामुपेतः ॥ ३१ ॥  
 इत्येवमुक्ते चलितः स किञ्चिद्  
 राजात्मजः सूतमिदं बभाषे ।  
 किमेष दोषो भविता ममापी-  
 त्यस्मै तदा सारथिरभ्युवाच ॥ ३२ ॥  
 आयुष्मतोऽप्येष वयःप्रकर्षा-  
 न्निःसंशयं कालवशेन भावी ।  
 एवं जरां रूपविनाशयित्रीं  
 जानाति चैवेच्छति चैष लोकः ॥ ३३ ॥  
 ततः स पूर्वाशयशुद्धबुद्धि-  
 विस्तीर्णकल्पाचितपुण्यकर्मा ।  
 श्रुत्वा जरां संविविजे महात्मा  
 महाशनेर्घोषमिवान्तिके गौः ॥ ३४ ॥  
 निःश्वस्य दीर्घं स शिरः प्रकम्प्य  
 तस्मिंश्च वृद्धे विनिवेश्य चक्षुः ।  
 ताश्चैव दृष्ट्वा जनतां सहर्षां  
 वाक्यं स संविग्नमिदं जगाद ॥ ३५ ॥

32. Bt. in margin notices ततः for तदा.

33. Bt. notices विनाशकर्त्री for विनाशयित्री; but the reading is grammatically incorrect.

34. Bt. notices °भ्रय° for °शय° in margin in a different handwriting.

35. Bt. has the following for our text:—तस्मिंश्च जीण विनि-  
 वेश्य द्वाष्टिः written horizontally in margin. Also बभाषे for  
 जगाद.

एवं जरा हन्ति च निर्विशेषं  
 स्मृतिं च रूपं च पराक्रमं च ।  
 न चैव संवेगमुपैति लोकः  
 प्रत्यक्षतोऽर्पीवृशमीक्षमाणः ॥ ३६ ॥  
 एवं गते सूत निवर्तयाश्वा-  
 ङ्शीघ्रं गृहानेव भवान्प्रयातु ।  
 उद्यानभूमौ हि कुतो रतिर्मे  
 जराभवे चेतसि वर्तमाने ॥ ३७ ॥  
 अथाज्ञया राजसुतस्य तस्य  
 निवर्तयामास स्थं नियन्ता ।  
 ततः कुमारो भवनं तदेव  
 चिन्तावशः शून्यमिव प्रपेदे ॥ ३८ ॥  
 यदा तु तत्रैव न शर्म लेभे  
 जरा जरेति प्रपरीक्षमाणः ।  
 ततो नरेन्द्रानुमतः स भूयः  
 क्रमेण तेनैव बहिर्जंगाम ॥ ३९ ॥  
 अथापरं व्याधिपरीतगात्रं  
 त एव देवाः ससृजुर्मनुष्यम् ।  
 दृष्ट्वा च तं सारथिमाबभाषे  
 शौद्धोदनिस्तद्गतदृष्टिरेव ॥ ४० ॥

37. Bt. notices गृहाप्येष for गृहानेव in margin in a different hand. Also विद्यमाने for वर्तमाने.

38. Bt. notices भर्तु° for राज° and also चिन्तातुरः for चिन्ता-  
वशः in margin in the same hand.

40. Bt. notices °देहं for °गात्रं. Also °बभूः for °दृष्टिः in  
margin.



स्थूलोदरः श्वासचलच्छरीरः

घस्तांसबाहुः कृशपाण्डुगात्रः ।

अम्बेति वाचं करुणं ब्रुवाणः

परं समाश्लिष्य नरः क एषः ॥ ४१ ॥

ततोऽब्रवीत्सारथिरस्य सौम्य

धातुप्रकोपप्रभवः प्रवृद्धः ।

रोगाभिधानः सुमहाननर्थः

शक्रोऽपि येनैष कृतोऽस्वतन्त्रः ॥ ४२ ॥

इत्युचिवान्राजसुतः स भूय-

स्तं सानुकम्पं नरमीक्षमाणः ।

अस्यैव जातः पृथगेप दोषः

सामान्यतो रोगभयं प्रजानाम् ॥ ४३ ॥

ततो बभाषे स रथप्रणेता

कुमार साधारण एष दोषः ।

एवं हि रोगैः परिपीड्यमानो

रुजातुरो हर्षमुपैति लोकः ॥ ४४ ॥

इति श्रुतार्थः स विपण्णचेताः

प्रावेपताम्बूर्मिगतः शशीव ।

41. Bt. notices समास्य and समासाय for समाश्लिष्य in margin ; but not in the same hand.

42. Bt. notices चण्डोऽपि and तीव्रोऽपि for शक्रोऽपि in a different handwriting in margin with a remark: इत्यपि पाठो क-चित्पुस्तकेषु दृश्यते.

43. Bt. notices सानुकम्पः for सानुकम्पं in margin in the same hand. And also जनानां for प्रजानाम्.

44. Bt. notices रुजान्तरे for रुजातुरः in margin in the same hand and says:—इत समीचीनः पाठः.

इदं च वाक्यं करुणायमानः  
 प्रोवाच किञ्चिन्मुदुना स्वरेण ॥ ४५ ॥

इदं च रोगध्यसनं प्रजानां  
 पश्यंश्च विश्रम्भमुपैति लोकः ।  
 विस्तीर्णविज्ञानमहो नराणां  
 हसन्ति ये रोगभयैरमुक्ताः ॥ ४६ ॥

निवर्त्यतां सूत बहिप्रयाणा-  
 न्नरेन्द्रसद्यैव रथः प्रयातु ।  
 श्रुत्वा च मे रोगभयं रतिभ्यः  
 प्रत्याहतं सङ्कुचतीव चेतः ॥ ४७ ॥

ततो निवृत्तः स निवृत्तहर्षः  
 प्रध्यानयुक्तः प्रविवेश सद्य ।  
 तं द्विस्तथा प्रेक्ष्य च सन्निवृत्तं  
 पुर्यागमं भूमिपतिश्चकार ॥ ४८ ॥

श्रुत्वा निमित्तं तु निर्वर्तनस्य  
 सन्त्यक्तमात्मानमनेन मेने ।  
 मार्गस्य शौचाधिकृताय चैव  
 चुक्रोश रुष्टोऽपि च नोग्रदण्डः ॥ ४९ ॥

भूयश्च तस्मै विदधे सुताय  
 विशेषयुक्तं विषयप्रकारम् ।

45. Bt. notices in a different hand करुणायमानं for करुणाय-  
 मानः in margin.

48. In margin of Bt. is written इदं for सद्य in the same  
 handwriting as that of the text.

49. Bt. notices in margin तस्मै for चैव and चुक्रोश for चुक्रोश,  
 in a different handwriting.

चलेन्द्रियत्वादपि नापि शक्तो  
 नास्मान्विजह्यादिति मन्यमानः ॥ ५० ॥  
 यदा च शब्दादिभिरिन्द्रियार्थै-  
 रन्तःपुरे नैव सुतोऽस्य रेमे ।  
 ततो बहिव्यादिशति स्म यात्रां  
 रसान्तरं स्यादिति मन्यमानः ॥ ५१ ॥  
 स्नेहाच्च भावं तनयस्य बुद्ध्वा  
 संवेगदोषानविचिन्त्य कांश्चित् ।  
 योग्याः समाज्ञापयति स्म तत्र  
 कलास्वभिज्ञा इति वारमुख्याः ॥ ५२ ॥  
 ततो विशेषेण नरेन्द्रमार्गे  
 स्वलङ्कृते चैव परीक्षिते च ।  
 व्यत्यास्य मृतं च रथं च राजा  
 प्रस्थापयामास बहिः कुमारं ॥ ५३ ॥  
 ततस्तथा गच्छति राजपुत्रे  
 तैरेव देवैर्विहितो गतासुः ।  
 तं चैव मार्गं मृतमुह्यमानं  
 सूतः कुमारश्च ददर्श नान्यः ॥ ५४ ॥  
 अथात्रवीद्राजसुतः स सूतं  
 नरैश्चतुर्भिर्हिन्यते क एषः ।  
 दीनैर्मनुष्यैरनुगम्यमानो  
 यो भूपितश्चाप्यवरुद्यते च ॥ ५५ ॥

50. Bt., in margin, notices नाम for नादि, also नाथमानः for मन्यमानः in the same handwriting as that of the text.

ततः स शुद्धात्मभिरेव देवैः  
 शुद्धाधिवासैरभिभूतचेताः ।  
 अवाच्यमप्यर्थमिमं नियन्तः  
 प्रव्याजहारार्थविदीश्वराय ॥ ५६ ॥  
 बुद्धीन्द्रियप्राणगुणैर्वियुक्तः  
 सुप्तो विसंज्ञस्तृणकाष्ठभूतः ।  
 सम्बध्य संरक्ष्य च यत्नवद्भिः  
 प्रियाप्रियैस्त्वज्यत एष कोऽपि ॥ ५७ ॥  
 इति प्रणेतुः स निशम्य वाक्यं  
 सञ्चुक्षुभे किञ्चिदुवाच चैनम् ।  
 किं केवलस्यैव जनस्य धर्मः  
 सर्वं प्रजानामयमीदृशोऽन्तः ॥ ५८ ॥  
 ततः प्रणेता वदति स्म तस्मै  
 सर्वप्रजानामयमन्तकर्मा ।  
 हीनस्य मध्यस्य महात्मनो वा  
 सर्वस्य लोके ध्रुव एव नाशः ॥ ५९ ॥  
 ततः स धीरोऽपि नरेन्द्रसूनुः  
 श्रुत्वेव मृत्युं विषसाद सद्यः ।  
 अंसेन संश्लिष्य च कूबराग्रं  
 प्रोवाच निह्लादवता स्वरेण ॥ ६० ॥  
 इयं च निष्ठा नियतं प्रजानां  
 प्रमाद्यति त्यक्तभयश्च लोकः ।

69. Bt. notices in margin in a different handwriting  
 नियतो विनाशः for ध्रुव एव नाशः with a remark : इत्यपि क्वचित्पाठः.

60. Bt. notices तदा for ततः in margin in the same  
 handwriting as that of the text. Also इस्तेन संसृष्ट्य for अंसेन  
 संश्लिष्य.

मनांसि शङ्के कठिनानि नृणां  
 स्वस्थास्तथा ह्यध्वनि वर्तमानाः ॥ ६१ ॥  
 तस्माद्रथं सूत निवर्त्यतां भोः  
 विहारभूमिं न हि गन्तुकामः ।  
 जानन्विनाशं कथमार्त्तिकाले  
 सचेतनः स्यादिह हि प्रमत्तः ॥ ६२ ॥  
 इति ब्रुवाणेऽपि नराधिपात्मजे  
 निवर्तयामास स नैव तं रथम् ।  
 विशेषयुक्तं तु नरेन्द्रशासनात्  
 स पद्मखण्डं वनमेव निर्ययौ ॥ ६३ ॥  
 ततः शिवं कुसुमितबालपादपं  
 परिभ्रमत्यमुदितमत्तकोकिलम् ।  
 निपानवत्सकमलचारुदीर्घिकं  
 ददर्श तद्वनमिव नन्दनं वनम् ॥ ६४ ॥  
 वराङ्गनागणकलिलं नृपात्मजः  
 ततो बलाद्वनमभिनीयते स्म तत् ।  
 वराप्सरोवृतमलकाधिपालयं  
 नवव्रतो मुनिरिव विघ्नकातरः ॥ ६५ ॥  
 ॥ इति श्रीमहाभण्डलेश्वरमन्त्र्यश्वघोषकृतौ श्रीबुद्धचरिते  
 महाकाव्ये संवेगोत्पत्तिर्नाम तृतीयः सर्गः ॥

62. Corrected into नो for भोः and विहारभूमि for विहारभूमि and also देशकालः for गन्तुकामः in margin of Bt. but the original readings have not been blotted.

64. Bt. in margin notices विपानवत् for निपानवत् in a different handwriting and also दीर्घिकं for दीर्घिकं.

65. Bt. in margin notices नृत्यं and वृत्तिं for वृतं in the same handwriting as that of the text.

## चतुर्थः सर्गः ।



ततस्तस्मात्पुरोद्यानात्कौतूहलचलेक्षणाः ।  
प्रत्युज्जग्मुर्नृपसुतं कान्तं वरमिव स्त्रियः ॥ १ ॥  
अभिगम्य च तास्तस्मै विस्मयोत्फुल्ललोचनाः ।  
चकिरे समुदाचारं पद्मकोशनिभैः करैः ॥ २ ॥  
तस्थुश्च परिवार्येनं मन्मथाक्षिप्तचेतसः ।  
निश्चलैः प्रीतिविकचैः पिबन्त्य इव लोचनैः ॥ ३ ॥  
तं हि ता मेनिरे नार्यो मारो विग्रहवानिति ।  
मण्डितं लक्षणैर्दीप्तैः सहजैर्भूषणैरिव ॥ ४ ॥  
सौम्यत्वाच्चैव धैर्याच्च काश्चिदेनं विजज्ञिरे ।  
अवतीर्णो महीं साक्षात्सुधांशुरिव चन्द्रमाः ॥ ५ ॥  
तस्य ता वपुषाकृष्टा स्निग्धीतुं प्रयेतिरे ।  
अन्योन्यं वृष्टिभिर्गत्वां शनैश्च विनिश्वसुः ॥ ६ ॥

1. Bt. notices प्राप्तं for कान्तं in margin. But the original reading though blotted with a yellow fluid is yet visible.

3. Bt. notices तस्थुस्ताः for तस्थुश्च. Also °आतप्त° for °आक्षिप्त° with a remark : इत्यपि कश्चित् पाठान्तरम्.

4. Bt. notices on the top of the word of the verse शोभितं for मण्डितं.

5. Bt. notices in margin प्रजज्ञिरे for विजज्ञिरे in a different handwriting.

6. Bt. notices आक्षिप्ताः for आकृष्टाः and जङ्गम्भिरे for प्रयेतिरे in the same handwriting as that of the text with a remark : इत्यपि मिश्रपुस्तकधृती पाठी.

एवं ता दृष्टिमात्रेण नार्यो ददृशुरेव तम् ।  
 न व्याजह्वर्न जहसुः प्रभावेगास्य यन्त्रिताः ॥ ७ ॥  
 तास्तथा तु निरारम्भा दृष्ट्वा प्रणयविक्रवाः ।  
 पुरोहितसुतो धीमानुदायी वाक्यमब्रवीत् ॥ ८ ॥  
 सर्वाः सर्वकलाज्ञाः स्थ भावग्रहणपण्डिताः ।  
 रूपयौवनसम्पन्नाः स्वगुणैर्मुख्यतां गताः ॥ ९ ॥  
 शोभयत गुणैरेभिरपि तानुत्तरान्कुरुन् ।  
 कुबेरस्यापि च क्रीडं प्रागेव वसुधामिमाम् ॥ १० ॥  
 शक्ताश्चालयितुं यूयं वीतरागान्मुनीनपि ।  
 अप्सरोभिश्च कलितान्ग्रहीतुं विबुधानपि ॥ ११ ॥  
 भावज्ञानेन हावेन चातुर्याद्रूपसम्पदा ।  
 स्त्रीणामेव च शक्ताः स्थ संरागे किं पुनर्नृणाम् ॥ १२ ॥  
 तासामेवंविधानां वो नियुक्तानां स्वगोचरे ।  
 इयमेवंविधा चेष्टा न कदापि फलिष्यति ॥ १३ ॥

7. On the top of the word of the verse of Bt. is written 'क्षेपेण' for 'मात्रेण' in a different handwriting. But the original reading though blotted with yellow colour is yet clearly seen.

9. Bt. notices in margin 'कलाभिज्ञा' for 'कलाज्ञाः स्थ' also 'चातुर्यं' for 'यौवनं' in a different handwriting.

11. Bt. notices in margin 'कवीन' for 'मुनीन्' with a remark : इत्यपि कचित्पाठः.

13. Corrected into न तुष्टोऽस्म्यार्जवेन वः for न कदापि फलिष्यति in the margin of Bt. with a remark : इति भिक्षुण्याः पुस्तके लिखितः पाठः in the same handwriting as that of the text. But the original reading though blotted with yellow colour can clearly be seen.

इदं नववधूनां वो ह्रीविनिर्जितचक्षुषां ।  
 सदृशं चेष्टितं हि स्यादपि वा गोपयोपिताम् ॥ १४ ॥  
 यद्यपि स्यादयं वीरः श्रीप्रभावान्महानिति ।  
 स्त्रीणामपि महत्तेज इति कार्योऽत्र निश्चयः ॥ १५ ॥  
 पुरा हि काशिसुन्दर्या वेशवध्वा महानृषिः ।  
 ताडितोऽभूत् पदन्यासाद्दुर्धरो दैवतैरपि ॥ १६ ॥  
 मन्थालगौतमो भिक्षुर्जङ्घया बालमुख्यया ।  
 पिप्रीषुश्च तदर्थं स व्यसून्निरहरत्पुरा ॥ १७ ॥  
 गौतमं दीर्धतपसं महर्षिं दीर्धजीविनं ।  
 योषित्प्रलोभयामास वर्णवंशावरा सती ॥ १८ ॥  
 वैभाण्डकं मुनिसुतं तथैव स्त्रीष्वपण्डितं ।  
 उपायैर्विविधैः शान्ता जग्राह च जहार च ॥ १९ ॥  
 विश्वामित्रो महर्षिश्च विगाढोऽपि महत्तपाः ।  
 दशवर्षाण्यरण्यस्थो धूताच्याप्सरसा हृतः ॥ २० ॥  
 एवंमादीनृषींस्तांस्ताननयन् विक्रियां स्त्रियः ।  
 ललितं पूर्ववयसं किं पुनर्नृपतेः सुतम् ॥ २१ ॥

14. On the top of the same word of the line of Bt. is written °निकुञ्चित° for °विनिर्जित°. But the original is not blot-  
 ted with any colour.

17. Bt. notices तदर्थार्थं for तदर्थं स in margin in a different  
 handwriting.

18. Bt. notices संतोषयामास for प्रलोभयामास and °स्थानावरा  
 for °वंशावरा in margin in the same hand as that of the text.  
 The reading संतोषयामास may have been chosen for the sake of  
 alliteration.

19. Bt. notices ऋष्यशङ्कं मुनिसुतं, and वैभाण्डकस्यशङ्कं for its  
 वैभाण्डकं मुनिसुतं on its margin.



तदेवं सति विश्रब्धं प्रयतध्वं यथा तथा ।  
 इयं नृपस्य वंशश्रीरितो न स्यात्पराङ्मुखी ॥ २२ ॥  
 या हि काश्चिद्युवतयो हरन्ति सवृशं जनं ।  
 [ निकृष्टोत्कृष्टयोर्भावं या गृह्णन्ति तु ताः स्त्रियः ] २३  
 इत्युदायिवचः श्रुत्वा ता विद्धा इव योषितः ।  
 [ समारुरुहुरात्मानं कुमारग्रहणं प्रति ] ॥ २४ ॥  
 ता भूभिः प्रेक्षितैर्भावैर्हसितैर्ललितैर्गतैः ।  
 चकुराक्षेपिकाश्चेष्टा भीतभीता इवाङ्गनाः ॥ २५ ॥  
 राज्ञस्तु विनियोगेन कुमारस्य च मार्दवात् ।  
 जह्नुः क्षिप्रमविश्रम्भं मदेन मदनेन च ॥ २६ ॥  
 अथ नारीजनवृतः कुमारो व्यचरद्वनं ।  
 वाशितायूथसहितः करीव हिमवद्वनम् ॥ २७ ॥  
 स तस्मिन्कानने रम्ये जज्वाल स्त्रीपुरःसरः ।  
 आक्रीड इव बभ्राजे विवस्वानप्सरोवृतः ॥ २८ ॥  
 मदेनावर्जिता नाम तं काश्चित्तत्र योषितः ।  
 कठिनैः पस्पृशुः पीनैः संघट्टैर्वल्गुभिः स्तनैः ॥ २९ ॥  
 स्रस्तांसकोमलालम्बमृदुबाहुलताबला ।  
 अनृतं स्वलितं काचित्कृत्वैनं सस्वजे बलात् ॥ ३० ॥

23-24. The last two Pádas of the verses twenty-third and twenty-fourth are omitted in the text ; but they are found written in margin in the same handwriting as that of the text.

25. Bt. notices in margin प्रेरितैर्हविः for प्रेक्षितैर्हविः in a different handwriting.

27. In margin Bt. notices °जनावृतः for °जनवृतः and वासिता° for वाशिता° in the same handwriting as that of the text.

28. In margin Bt. notices °पुरोगतः for °पुरःसरः in a different handwriting.

काचित्ताम्राधरांशुन मुखेनामवगन्धिना ।  
 विनिशश्वास कर्णेऽस्य रहस्यं श्रूयतामिति ॥ ३१ ॥  
 काचिदाजापयन्तीव प्रवाचाद्रानुलेपना ।  
 इह भक्तिं कुरुष्वेति हस्तं संश्लिष्य लिप्सया ॥ ३२ ॥  
 मुहुर्मुहुर्मदस्या जम्बस्तनीलांशुकापरा ।  
 आलक्ष्यरशना रंजे स्फुरद्विद्विदिव क्षपा ॥ ३३ ॥  
 काश्चित्कनककाञ्चीभिर्मुखगभिरितस्ततः ।  
 बभ्रमुर्दशयन्त्योऽस्मिं श्रेणीस्तन्वंशुकावृताः ॥ ३४ ॥  
 चूतशाखां कुम्भितां प्रगृह्यान्या ललाम्बिरं ।  
 सुवर्णकलशप्रज्यान्दर्शयन्त्यः पर्योधरान् ॥ ३५ ॥  
 काचित्पद्मवनादित्य सपद्मा पद्मलालिना ।  
 पद्मधक्त्रस्य पार्श्वेऽस्य पद्मश्रीरिव तस्थुपी ॥ ३६ ॥  
 मधुरं गीतमन्वर्थं काचित्साभिनयं जगौ ।  
 तं स्वस्थं चोदयन्तीव वञ्चितोऽसीत्यवेक्षितः ॥ ३७ ॥  
 शुभेन वदननान्या भूकामुकविकर्षिणा ।  
 प्रावृत्यानुचकारास्य क्षितिं वीरलीलया ॥ ३८ ॥  
 पीनवल्गुस्तनी काचिद्वाताघूर्णितकुण्डला ।  
 उच्चैरवजहासैनं समाप्नोतु भवानिति ॥ ३९ ॥  
 अपयान्तं तथैवान्या बबन्धुर्मात्यदानभिः ।  
 काश्चित्साक्षेपमधुरैर्जगृहुर्वचनाङ्कुशैः ॥ ४० ॥

32. Bt. on the top of the line of the verse notices मायि प्रीतिं for इह भक्तिं with a remark: इति भिक्षुपुस्तकधृतं पाठान्तरं.

33. Bt. in margin notices रसना for रशना.

34. Bt. notices अस्य for अस्मै in margin in the same hand as that of the text.

35. Bt. on the top of the word of the verse mentions आङ्ग<sup>४</sup> for चूत in a different handwriting.

प्रतियोगार्थिनी काचिद्दृहीत्वा चूतवलरीं ।  
 इदं पुष्पं तु कस्येति पप्रच्छ मदविह्वला ॥ ४१ ॥  
 काचित्पुरुषवत्कृत्वा गतिं मन्थानमेव च ।  
 उवाचैनं जितः स्त्रीभिर्जय भाः पृथिवीभिमाम् ॥ ४२ ॥  
 अथ लोलक्षणा काचिज्जिघ्रन्ती नीलमुत्पलं ।  
 किञ्चिन्मदकलैर्वाक्यैर्नृपात्मजमभाषत ॥ ४३ ॥  
 पश्य भर्तश्चितं चूतं कुसुमेर्भधुगन्धिभिः ।  
 हेमपञ्जररुद्धो वा कोकिलां यत्र कूजति ॥ ४४ ॥  
 अशोको दृश्यतामप्य कामिशोकविवर्धनः ।  
 रुवन्ति भ्रमरा यत्र दह्यमाना इवाग्निना ॥ ४५ ॥  
 चूतयष्ट्या समाश्लिष्टो दृश्यतां तिलकद्रुमः ।  
 शुक्लवासा इव नरः स्त्रिया पीताङ्गगया ॥ ४६ ॥  
 फुलं कुरुबकं पश्य निर्मुक्तालवतकप्रभं ।  
 यो नखप्रभया स्त्रीणां निर्भर्त्सित इवानतः ॥ ४७ ॥  
 बालाशोकश्च निश्चितां दृश्यतामप्य पल्लवैः ।  
 योऽस्माकं हस्तशोभाभिर्लज्जमान इव स्थितः ॥ ४८ ॥  
 दीर्घिकां प्रावृतां पश्य तीर्जैः सिन्दुवारकैः ।  
 पाण्डुगंशुकसंवीतां शयानां प्रमदामिव ॥ ४९ ॥  
 दृश्यतां स्त्रीषु माहान्म्यं चक्रवाको ह्यसौ जले ।  
 पृष्ठतः प्रप्यवद्भार्यामनुवृत्त्यानुगच्छति ॥ ५० ॥

41. Bt. notices विह्वला for विह्वला, also स्मरं for मद?

42. Bt. in margin notices जितोऽस्माभिः for जितः स्त्रीभिः in the same hand-writing as that of the text with a remark: इति भिक्षुणीग्रन्थवर्ती पाठः, and महिलां for पृथिवीं.

44. In margin of Bt. is written °मद for °मधु?

47. Bt. in margin notices कुरुबकं for कुरुबकं in the same handwriting as that of the text. Also विनिन्दितः for निर्भर्त्सितः.

मत्तस्य पग्पुष्टस्य रुवनः श्रूयतां ध्वनिः ।  
 अपरः कांकिलोऽनुक्तः प्रतिश्रुत्येव कूजति ॥ ५१ ॥  
 अपि नाम विहङ्गानां वसन्तेनाहितो मद्गुः ।  
 न तु चिन्तयतश्चित्तं जनस्य प्राज्ञमानिनः ॥ ५२ ॥  
 इत्येवं ता युवतयो मन्मथोद्दामचेतसः ।  
 कुमारं विविधैस्तैर्गतरूपचक्रमिरे नयः ॥ ५३ ॥  
 एवमाक्षिप्यमाणोऽपि स तु धैर्यावृतेन्द्रियः ।  
 मर्तव्यमिति सोद्वेगो न जहर्ष न सिष्मिये ॥ ५४ ॥  
 तासु तत्त्वंऽनवस्थानं दृष्ट्वा स पुरुषोत्तमः ।  
 असंविद्येन धीरेण चिन्तयामास चेतसा ॥ ५५ ॥  
 किं विमा नावगच्छन्ति चपलं यौवनं श्रियः ।  
 अपि रूपेण संपन्नं जग्यं नाशयिष्यति ॥ ५६ ॥  
 नूनमेता न पश्यन्ति कस्याश्चिद्भोगसंप्लवं ।  
 तथा हृष्टा भयं त्यक्त्वा जगति व्याधिधर्मिणि ॥ ५७ ॥  
 अनभिज्ञाश्च सुव्यक्तं सृत्योः सर्वापहारिणः ।  
 तथा स्वस्था निरुद्वेगाः क्रीडन्ति च हसन्ति च ॥ ५८ ॥

51. Bt. in margin notices स्वनः for ध्वनिः in a different hand-writing.

52. Bt. notices मद्गुं for जनस्य in margin in the same hand-writing as that of the text.

54. Bt. notices सोद्वेगो for सोद्वेगो in margin with a remark: इति निश्चुणीपुस्तकवर्ती पाठः.

55. Bt. in margin notices असंविद्येन and असंविद्येन for असंविद्येन in a different hand-writing.

56. Bt. has in margin विमा for विमाः and यतो for अपि in the same hand-writing as that of the text.

57. Bt. notices कस्याश्चित् for कस्याश्चित् in margin in a different hand-writing.

58. Bt. notices सर्वापहारिणः for सर्वापहारिणः in margin.

जरां मृशुं च व्याधिं च कां हि जानन मचेतनः ।  
 स्वस्थश्चिउत निषिद्धा स्वप्याद्वा किं पुनर्हमेत ॥५९॥  
 यस्तु जीर्णं परं हृद्वा व्याधितं मृतमेव च ।  
 स्वस्थो भवति नाद्रिशां यथाचेतान्तयेव सः ॥ ६० ॥  
 त्रियुज्यमानेऽपि तर्गं पुण्येगपि कलेगपि ।  
 एतति छिद्यमाने वा तरुण्यो न शोचति ॥ ६१ ॥  
 इति ध्यानपरं हृद्वा विषयेभ्यां गतस्पृहं ।  
 उदार्या नीतिशास्त्रज्ञस्तमुवाच सुहृत्तमः ॥ ६२ ॥  
 अहं नृपतिना इतः यत्वा तुभ्यं क्षमः किल ।  
 यस्मात्त्रयि विश्वासे तया प्रगयवतया ॥ ६३ ॥  
 अहिताप्यतिषेवश्च हिते चानुप्रवर्तनं ।  
 व्यवने चापग्न्यागश्चिधिवं त्रिव्रटक्षगम ॥ ६४ ॥  
 नोऽहं मैत्रीं प्रतिजाय पुरुषार्थात्पराङ्मुखं ।  
 यद्वि त्वां समुपेक्ष्य न भवेन्निव्रता मयि ॥ ६५ ॥  
 तद्वर्षामि मृहद्भङ्ग्या तरुणस्य वपुष्मतः ।  
 इदं न प्रतिरूपं ते स्त्रीष्वदाक्षिण्यमीदृशम् ॥ ६६ ॥

59. Bt. notices सुषेद्वा for स्वप्याद्वा in margin in the same hand-writing as that of the text : but the reading appears to be incorrect.

61. Bt. notices चोचते for शोचति in a different hand-writing : but it appears to be incorrect.

62. Bt. in margin notices सुहनया for सुहनमः in the same hand-writing as that of the text.

64. Bt. notices in margin प्रीति<sup>०</sup> for मित्र<sup>०</sup> with a remark: इति भिक्षुपुस्तकधृतं पाठान्तरे.

65. Bt. notices in the same hand-writing in margin समुपेक्ष्यं for समुपेक्ष्य, also मन for मयि. But the reading समुपेक्ष्यं appears to be incorrect.

66. Bt. in margin notices °हृत्वा for °नहृत्वा in a different hand-writing.

अनृतेर्नापि नारीणो युक्ते समनुवतंते ।  
 तद्बीडापग्निहारार्थमान्मग्न्यर्थमं व च ॥ ६७ ॥  
 सन्नतिश्चानुवृत्तिश्च स्त्रीणां हृदयबन्धनं ।  
 स्नेहस्य हि गुणा योनिर्मानिन्यः खलु योषितः ॥ ६८ ॥  
 तदर्हसि विशालाक्ष हृदयऽपि पगङ्गवे ।  
 रूपस्यास्यानुरूपेण दाक्षिण्येनानुवर्तितुम् ॥ ६९ ॥  
 दाक्षिण्यमौषधं स्त्रीणां दाक्षिण्यं भूषणं परं ।  
 दाक्षिण्यगहितं रूपं निष्पुष्पमिव काननम् ॥ ७० ॥  
 किं वा दाक्षिण्यमात्रेण भावेनास्तु परिग्रहः ।  
 विषयान् दुर्लभाल्लब्ध्वा न ह्यवजानुमर्हसि ॥ ७१ ॥  
 कामं पगमिति ज्ञात्वा देवाऽपि हि पुगन्दरः ।  
 गीतमस्य मुनेः पत्नीमहल्यां चक्रमे पुरा ॥ ७२ ॥  
 अगस्यः प्रार्थयामास सोमभार्यां च रोहिणीम् ।  
 तस्मात्सदृशं लंभे लोपामुद्रामिति श्रुतिः ॥ ७३ ॥  
 उतथ्यस्य च भार्यायां ममतायां महातपाः ।  
 मारुत्यां जनयामास भर्द्राजं बृहस्पतिः ॥ ७४ ॥  
 बृहस्पतेर्महिष्यां जुह्वत्यां जुह्वतां वरः ।  
 बुधं विबुधधर्माणं जनयामास चन्द्रमाः ॥ ७५ ॥

68. Bt. notices रागस्य for स्नेहस्य, and मानकामाश्च for मानिन्यः खलु in a different hand-writing.

72. Bt. notices परमितं for परिमिति and च for हि in margin in the same hand-writing as that of the text.

73. Bt. notices in margin अगस्तिः for अगस्यः and चन्द्रभार्यां for सोमभार्यां with a remark: इत्यपि क्वचित्पाठी.

74. Bt. in margin notices अतथ्यस्य for उतथ्यस्य. But the reading appears faulty, since the name does not agree with the accounts given in the Bhāgavata and Mahābhārata.

कालीं चैव पुरा कन्यां जलप्रभवसंभवां ।  
 जगाम यमुनातीरे जातरागः पराशरः ॥ ७६ ॥  
 मातङ्गचामक्षमालायां गर्हितायां रिरंसया ।  
 कपिञ्जलादं तनयं वसिष्ठोऽजनयःमुनिः ॥ ७७ ॥  
 ययातिश्चैव राजर्षिर्वयस्यापि विनिर्गते ।  
 विश्वाच्याप्सरसा सार्धं रेमे चैत्ररथे वने ॥ ७८ ॥  
 स्त्रीसंसर्गं विनाशान्तं पाण्डुर्जात्वापि कौरवः ।  
 माद्रीरूपगुणाक्षितः सिषेवे कामजं सुखम् ॥ ७९ ॥  
 करालजनकश्चैव हत्वा ब्राह्मणकन्यकां ।  
 अवाप भ्रंशमध्येव न तु तत्याज मन्मथम् ॥ ८० ॥  
 एवमाद्या महात्मानो विषयान् गर्हितानपि ।  
 रतिहेतोर्बुभुजिरे प्रागेव गुणसंहितान् ॥ ८१ ॥  
 त्वं पुनर्न्यायतः प्राप्तान् बलवान् रूपवान् युवा ।  
 विषयानवजानासि यत्र सक्तमिदं जगत ॥ ८२ ॥  
 इति श्रुत्वा वचस्तस्य श्लक्ष्णमागमसंहितं ।  
 मेघस्तनितनिर्घोषं कुमारः प्रत्यभापत ॥ ८३ ॥

76. In margin Bt. notices तीरं for तीरे in the same hand-writing as that of the text.

78. Bt., in margin, notices वयस्येऽपि for वयस्यपि in the same hand-writing as that of the text.

79. Bt., in margin, notices लिप्सया and लीलया for कौरवः in a different hand-writing with a remark: इत्यपि क्वचिन्पाठी.

80. In margin of Bt. is written नग्वा for हत्वा and एवं for एव; त्यजेच्च for तत्याज; मन्मथं for मन्मथ in the same hand-writing as that of the text.

81. Bt., in margin, notices महाभागाः for महात्मानो and निन्दितान् for गर्हितान् in a different hand-writing.

82. Bt. notices in margin यस्मिन् for यत्र.

83. Bt. notices in margin निशम्येदं for इति श्रुत्वा and निर्घोषः for निर्घोषं with a remark: इति भिक्षुपुस्तकधृती पाठी.

उपपन्नमिदं वाक्यं सौहार्दव्यञ्जकं त्वयि ।  
 अत्र त्वामनुनेप्यामि यत्र मां दुष्टु मन्यसे ॥ ८४ ॥  
 नावजानामि विषयाञ्जाने लोकं तदात्मकं ।  
 अनित्यं तु जगन्मत्वा नात्र मे रमते मनः ॥ ८५ ॥  
 जरा मृत्युश्च व्याधिश्च यदि न स्यादिदं त्रयं ।  
 ममापि हि मनोज्ञेषु विषयेषु रतिर्भवेत् ॥ ८६ ॥  
 नित्यं यद्यपि हि स्त्रीणामेतदेव वपुर्भवेत् ।  
 ससंवित्कस्य कामेषु तथापि न रतिः क्षमा ॥ ८७ ॥  
 यदा तु जरया पीतं रूपमासां भविष्याति ।  
 आत्मनोऽप्यनभिप्रेतं मोहात्तत्र रतिर्भवेत् ॥ ८८ ॥  
 मृत्युव्याधिजराधर्मा मृत्युव्याधिजरात्मभिः ।  
 रममाणोऽप्यसंविग्णः समानो मृगपक्षिभिः ॥ ८९ ॥  
 यद्यप्यात्थ महात्मानस्तेऽपि कामात्मका इति ।  
 संवेगोऽत्र न कर्तव्यो यदा तेषामपि क्षयः ॥ ९० ॥  
 माहात्म्यं च न तन्मध्ये यत्र सामान्यतः क्षयः ।  
 विषयेषु प्रसक्तिर्वा युक्तिर्वा नात्मवत्तया ॥ ९१ ॥

84. Bt. in margin notices तव for त्वयि and अत्र च त्वा for अत्र त्वा and मा for मां in the same hand-writing as that of the text.

85. Bt. in margin notices सजते for रमते. But the form is incorrect; it should be सजति and not सजते. Such incorrect forms are often met with in this Ms.

86. Bt. notices जरा व्याधिश्च मृत्युश्च for our text.

89. Bt. in margin notices समानः पशु for समानो मृग with a remark: इति कश्चित्पाठः. And also धर्मो for धर्मा.

91. Bt. in margin notices न च for च न.



यद्यप्यात्थानृतेनापि स्त्रीजने वर्त्यतामिति ।  
 अनुतं नावगच्छामि दाक्षिण्येनापि सन्नतम् ॥ ९२ ॥  
 न चानुवर्तनं तन्मे रुचितं यत्र नार्जवं ।  
 सर्वभावेन सम्पर्को यदि नास्ति धिगस्तु तत् ॥ ९३ ॥  
 अनृते श्रद्धधानस्य सक्तस्यादोषदर्शिनः ।  
 किं हि वञ्चयितव्यं स्याज्जातरागस्य चेतसः ॥ ९४ ॥  
 वञ्चयन्ति च यद्येव जातरागाः परस्परं ।  
 ननु नैव क्षमं द्रष्टुं नराः स्त्रीणां नृणां स्त्रियः ॥ ९५ ॥  
 तदेवं सति दुःखार्त्तं जरामरणभोगिनं ।  
 न मां कामेष्वनार्येषु प्रतारयितुमर्हसि ॥ ९६ ॥  
 अहोऽतिधीरं बलवच्च ते मन-  
 श्वलेषु कामेषु च सारदर्शिनः ।  
 भयेऽपि तीव्रे धिययेषु सज्जस  
 निरीक्षमाणो मरणाध्वनि प्रजाः ॥ ९७ ॥  
 अहं पुनर्भीरुरतीवविक्रुवो  
 जराविषद्याधिभयं विचिन्तयन् ।  
 लभे न शान्तिं न धृतिं कुतो रतिं  
 निशामयन् दीप्तमिवाग्निना जगत् ॥ ९८ ॥  
 असंशयं मृत्युरिति प्रजानतो  
 नरस्य रागो हृदि यस्य जायते ।

92. Bt. notices on the top of the word of the verse संगतम् and किञ्चन for सन्नतम्.

95. In margin Bt. notices वञ्चयति, यद्येवं and जातरागः for वञ्चयन्ति, यद्येव and जातरागाः respectively in the same hand-writing as that of the text.

[ अयोमयीं तस्य परैमि चेतनां  
 महाभये रक्षति यो न रोदिति ] ॥ ९९ ॥  
 अथो कुमारश्च विनिश्चयान्निष्कां  
 चकार कामाश्रयधातिनीं कथाम् ।  
 [ जनस्य चक्षुर्गमनीयमण्डलो  
 महीधरं चास्तमियाय भास्करः ] ॥ १०० ॥  
 ततो वृथा धारितभूषणस्रजः  
 कलागुणैश्च प्रणयैश्च निष्फलैः ।  
 स्व एव भावे विनिगुह्य मन्मथं  
 पुरं ययुर्भग्नमनोरथाः स्त्रियः ॥ १०१ ॥  
 ततः पुरोद्यानगतां जनश्रियं  
 निरीक्ष्य सायं प्रतिसंहृतां पुनः ।  
 अनित्यतां सर्वगतां विचिन्तयन्  
 विवेश धिष्ण्यं क्षितिपालकात्मजः ॥ १०२ ॥  
 ततः श्रुत्वा राजा विषयविमुखं तस्य तु मनो  
 न शिश्ये तां रात्रिं हृदयगतशल्यो गज इव ।  
 अथ श्रान्तो मन्त्रे बहुविविधमार्गे ससचिवो  
 न सोऽन्यत्कामेभ्यो नियमनमपश्यत्सुतमतेः ॥ १०३ ॥  
 ॥ इति श्रीमहामण्डलेश्वरमन्त्र्यश्वघोषकृतौ श्रीबुद्ध-  
 चरिते महाकाव्ये युवतिललासविघातनो नाम  
 चतुर्थः सर्गः ॥

99. The last two Pādas of this verse are omitted in the text of the Ms. ; but they are found written in margin in a different hand-writing.

100. The last two Pādas of this verse are omitted in the Ms. ; but they are found written in margin in a different hand-writing.

101. Bt. in margin notices निविगह्यं for विनिगुह्य.

103. Bt. in margin notices हृतं for मनः in the same hand-writing as that of the text with a remark: इत्यापि दाक्षिणात्यपुस्तके पाठः.

## पञ्चमः सर्गः ।

स तथा विषयैर्विलोभ्यमानः  
परमोहैरपि शाक्यराजसूनुः ।  
न जगाम रतिं न शर्म लेभे  
हृदये सिंह इवातिदिग्धविद्धः ॥ १ ॥  
अथ मन्त्रिसुतैः क्षमैः कदाचि-  
त्सखिभिश्चित्रकथैः कृतानुयात्रः ।  
वनभूमिदिदृक्षया शमेप्सु-  
नरदेवानुमतो बहिः प्रतस्थे ॥ २ ॥  
नवरुक्मखलीनकिङ्किणीकं  
प्रचलञ्चामरचारुहेमभाण्डम् ।  
अधिरुह्य स कन्थकं सदश्वं  
प्रययौ केतुमिव द्रुमाब्जकेतुः ॥ ३ ॥  
स विकृष्टतरां वनान्तभूमिं  
वनलोभाच्च ययौ महीगुणेप्सुः ।  
सलिलोर्मिविकारसीरमार्गां  
वसुधां चैव ददर्श कृप्यमाणाम् ॥ ४ ॥

3. Corrected into अभिरुह्य for अधिरुह्य and कण्ठकं for कन्थकं in the margin of Bt. in the same hand-writing as that of the text; but the original readings are left without being blotted by any coloured fluids.

4. Bt. in margin notices °गुणेद्भुः for °गुणेप्सुः in a different hand-writing and also निकृष्टतरां for विकृष्टतरां.

हलभिन्नविकीर्णशप्पदर्भा  
 हतसूक्ष्मक्रिमिकाण्डजन्तुकीर्णाम् ।  
 समवेक्ष्य रसां तथाविधां तां  
 स्वजनस्येव वधे भृशं शुशोच ॥ ५ ॥

कृपतः पुरुषांश्च वीक्षमाणः  
 पवनाकांशुरजोविभिन्नवर्णान् ।  
 वहनक्लमविकृवांश्च धुर्यान्  
 परमार्यः परमां कृपां चकार ॥ ६ ॥

अवतार्य ततस्तुरङ्गपृष्ठा-  
 च्छनकैर्गां व्यचरच्छुचा परीतः ।  
 जगतो जननव्ययं विचिन्वन्  
 कृपणं खल्विदमित्युवाच चार्तः ॥ ७ ॥

मनसा च विविक्ततामभीप्सुः  
 सुहृदस्ताननुयायिनो निवार्य ।  
 अभितारलचारुपर्णवत्या-  
 विजने मूलमुपेयिवांन् स जम्ब्वाः ॥ ८ ॥

निषसाद् च सोऽत्र शौचवत्यां  
 भुवि वैदूर्यनिकाशशाद्वलायाम् ।  
 जगतः प्रभवव्ययौ विचिन्त्य  
 मनसश्च स्थितिमार्गमाललम्बे ॥ ९ ॥

7. Bt. in margin notices अवतीर्य for अवतार्य and क्षुधा for शुचा in a different hand-writing.

8. Bt. notices °तां समीप्सुः for °तामभीप्सुः in margin.

9. In margin Bt. notices पत्रस्त्रोरवत्यां and पत्रकोरवत्यां for सोऽत्र शौचवत्यां in a different hand-writing with a remark: भिक्षुण्याः पुस्तके एते उपलभ्यन्ते पाठाः.

समवाप्तमनःस्थितिश्च सद्यो-

विषयेच्छादिभिराधिभिश्च मुक्तः ।

सवितर्कविचारमाप शान्तं

प्रथमं ध्यानमनाश्रवप्रकारम् ॥ १० ॥

अधिगम्य ततो विवेकजं तु

परमप्रीतिसुखं समाधिजन्यम् ।

इदमेव ततः परं प्रदध्यौ

मनसा लोकगतिं निशम्य सम्यक् ॥ ११ ॥

कृपणं बत यज्जनः स्वयं सन्-

अरसो व्याधिजराविनाशधर्मा ।

जरयार्दितमातुरं मृतं वा

परमज्ञोऽपि जुगुप्सते मदान्धः ॥ १२ ॥

इह चेदहमीदृशः स्वयं सन्

विजुगुप्सेय परं तथास्वभावम् ।

न भवेत्सदृशं हि तत्क्षमं वा

परमं धर्ममिमं विजानतो मे ॥ १३ ॥

इति तस्य विपश्यतो यथाव-

ज्जगतो व्याधिजराविपत्तिदोषान् ।

बलयौवनजीवितप्रवृत्तौ

विजगामात्मगतो मदः क्षणेन ॥ १४ ॥

10. In margin notices समवाप्तमनःस्थितिश्च for समवाप्त-  
मनःस्थितिश्च with a remark: इत्यपि क्वचित्पाठः.

12. In margin Bt. notices परमज्ञो निजुगुप्सते for परमज्ञोऽपि  
जुगुप्सते with a remark: इति संधारामग्रन्थालयपुस्तकवर्ती पाठः.

14. In margin Bt. notices in the same hand-writing as  
that of the text °विनाश° for °विपत्ति°.

न जहर्ष न चापि चानुतेपे  
 विचिकित्सां न ययौ न तन्द्रानिद्रे ।  
 न च कामगुणेषु संरञ्जे  
 न च दिद्रेष परं न चावमेने ॥ १५ ॥  
 इति बुद्धिर्गियं च नीरजस्का  
 ववृधे तस्य महात्मनो विशुद्धा ।  
 पुरुषैरपरैरदृश्यमानः  
 पुरुषश्चोपससर्प भिक्षुवेशः ॥ १६ ॥  
 नरदेवसुतस्तमभ्यपृच्छ-  
 द्वद् कोऽसीति शशंस सोऽथ तस्मै ।  
 नरपुंगव जन्ममृत्युभीतः  
 श्रमणः प्रव्रजितोऽस्मि मोक्षहेतोः ॥ १७ ॥  
 जगति क्षयधर्भके मुमुक्षु-  
 मृगयेऽहं शिवमक्षयं पदं तत ।  
 अजनोऽन्यजनैरतुल्यबुद्धि-  
 विपयेभ्यो विनिवृत्तरागदोषः ॥ १८ ॥  
 निवसन् क्वचिदेव वृक्षमूले  
 विजने वायतने गिरौ वने वा ।  
 विचराम्यपरिग्रहो निराशः  
 परमार्थाय यथोपपन्नभिक्षुः ॥ १९ ॥  
 इति पश्यत एव राजसूनो-  
 रिदमुक्त्वा स नभः समुत्पपात ।  
 स हि तद्वपुरन्यबुद्धिदर्शी  
 स्मृतये तस्य समेषिवान् दिवौकाः ॥ २० ॥

17. In a different hand-writing It. in margin notices स च पुंगव for नरपुंगव.

गगनं खगवद्भूते च तस्मिन्  
 नृवरः सम्मुमुदे विसिम्भिये च ।  
 [ उपलभ्य ततश्च धर्मसंज्ञा-  
 मभिनिर्माणविधौ मतिं चकार ] ॥ २१ ॥  
 तत इन्द्रसमो जितेन्द्रियश्च  
 प्रविविक्षुः परमाश्वमारुरोह ।  
 परिवर्त्य जनं त्ववेक्षमाण-  
 स्तत एवाभिमतं वनं न भेजे ॥ २२ ॥  
 स जरामरणक्षयं चिकीर्षु-  
 र्वनवासाय मतिं स्मृतौ निधाय ।  
 प्रविवेश पुनः पुरं न कामा-  
 द्नभूमेरिव मण्डलं द्विपेन्द्रः ॥ २३ ॥  
 सुखिता बत निर्वृता च साध्वी  
 पतिरीदृक्त्वमिहायताक्ष यस्याः ।  
 इति तं समुदीक्ष्य राजकन्या  
 प्रविशन्तं पथि साञ्जलिर्जगाद् ॥ २४ ॥

21. Bt. omits the last two Pādas ; but they are found written in margin in a different hand-writing. In margin of Bt. is written संजह्ये for संमुमुदे in the same hand-writing as that of the text. संह्ये in Atmanepada is incorrect.

22. Bt. in margin notices बद्धिसमो for इन्द्रसमो in the same hand-writing as that of its text with a remark: इति विष्णु-पुस्तकधृत पाठान्तर.

23. On the top of the word of the verse of Bt. is written गजेन्द्रः for द्विपेन्द्रः in the same hand-writing as that of its text.

24. In margin Bt. notices सा स्त्री for साध्वी, इव for इह and साञ्जलिर्जगादे for साञ्जलिर्जगाद् in the same hand-writing as that of the text.

अथ घोषमिमं महाभ्रघोषः

पथि शुश्राव शमं परं च लेभे ।

श्रुतवांश्च हि निर्वृतेति शब्दं

परिनिर्वाणविधौ मतिं चकार ॥ २५ ॥

अथ काञ्चनशैलशृङ्गवर्ष्मा

गजमेघर्षभबाहुनिस्वनाक्षः ।

क्षयमक्षयधर्मजातरागः

शशिसिंहाननविक्रमः प्रपेदे ॥ २६ ॥

मृगराजगतिस्ततोऽभ्यगच्छन्-

नृपतिं मन्त्रिगणैरुपास्यमानम् ।

समितौ मरुतामिवज्वलन्तं

मघवन्तं त्रिदिवे सनत्कुमारः ॥ २७ ॥

प्रणिपत्य च साञ्जलिर्बभाषे

दिश मह्यं नरदेव साध्वनुज्ञाम् ।

परिविव्रजिषामि मोक्षहेतो-

नियतो ह्यस्य जनस्य विप्रयोगः ॥ २८ ॥

इति तस्य वचो निशम्य राजा

करिणेवाभिहतो द्रुमश्चचाल ।

कमलप्रतिमाञ्जलिं च धृत्वा

वचनश्चेदमुवाच बाष्पकण्ठः ॥ २९ ॥

25. In margin Bt. notices परिशुश्राव for पथि शुश्राव with a remark: इत्यादि क्वाचित्पाठः; also घृतिं बबन्ध for मतिं चकार with a remark: इति उद्गीर्वा पाठः.

27. Bt. in margin notices शमितो for समितौ.

29. Bt. in margin notices कमलप्रतिमेऽजली यद्दृत्वा for कमल-प्रतिमाञ्जलिं च धृत्वा.



प्रतिसंहर तात बुद्धिमेतां

न हि कालस्तव धर्मसंश्रयस्य ।

वयसि प्रथमे मतौ चलायां

बहुदोषां हि वदन्ति धर्मचर्याम् ॥ ३० ॥

विषयेषु कुतूहलेन्द्रियस्य

व्रतखेदेष्वसमर्थनिश्चयस्य ।

तरुणस्य मनश्चलत्यरण्या-

दनभिज्ञस्य विशेषतोऽविवेकं ॥ ३१ ॥

मम तु प्रियधर्म धर्मकाल-

स्त्वयि लक्ष्मीमवसृज्य लक्ष्यभूते ।

स्थिरविक्रम विक्रमेण धर्म-

स्तव हित्वा तु गुरुं भवेद्धर्मः ॥ ३२ ॥

तदिमं व्यवसायमुत्सृज त्वं

भव तावन्निरतो गृहस्थधर्मे ।

पुरुषस्य वयःसुखानि भुक्त्वा

रमणीयो हि तपोवनप्रवेशः ॥ ३३ ॥

इति वाक्यमिदं निशम्य राज्ञः

कलविङ्कस्वर उत्तरं बभाषे ।

यदि मे प्रतिभूश्चतुर्षु राजन्

भवसि त्वं न तपोवनं श्रयिष्ये ॥ ३४ ॥

न भवेन्मरणाय जीवितं मे

विहरेत्स्वास्थ्यमिदं च मे न रोगः ।

न च यौवनमाक्षिपेज्जरा मे  
 न च सम्पत्तिमपाहरेद्विपत्तिः ॥ ३५ ॥  
 इति दुर्लभमर्थमूचिवांसं  
 तनयं वाक्यमुवाच शाक्यराजः ।  
 त्यज बुद्धिमिमां गतिप्रवृत्ता-  
 मवहास्योऽतिमनोरथक्रमश्च ॥ ३६ ॥  
 अथ मेरुगुरुगुरुं बभाषे  
 यदि नास्ति क्रम एष नास्ति वार्यः ।  
 शरणाज्ज्वलनेन दह्यमानान्  
 न हि निश्चक्रमिषुं क्षमं गृहीतुम् ॥ ३७ ॥  
 जगतश्च यथा ध्रुवो वियोगो-  
 नं तु धर्माय वरं त्वयं वियोगः ।  
 अवशं ननु विप्रयोजयेन्माम्  
 अकृतस्वार्थमतृप्तमेव मृत्युः ॥ ३८ ॥  
 इति भूमिपतिर्निशम्य तस्य  
 व्यवसायं तनयस्यं निर्मुमुक्षोः ।  
 [ अभिधाय न यास्यतीति भूयो  
 विदधे रक्षणमुत्तमांश्च कामान् ] ॥ ३९ ॥  
 सचिवैस्तु निदर्शितो यथाव-  
 द्बहुमानात्प्रणयाच्च शास्त्रपूर्वम् ।  
 गुरुणा च निवारितोऽश्रुपातैः  
 प्रविवेशावसथं ततः स शोचन् ॥ ४० ॥

35. Bt. in margin notices विचरेत् for विहरेत् and रागः for रोगः and also आहरेत् for आक्षिपेत् with a remark : काचित्पुस्तकेषु एते पादाः उपलब्धाः.

39. Bt. omits the last two Pādas ; but they are found written in margin in a different hand-writing.

चलकुण्डलचुम्बितानमामि-  
 र्धननिश्वासपिकम्पितस्तनीभिः ।  
 वनिताभिरधीरलोचनाभि-  
 र्भृगशावाभिरिवाभ्युदीक्ष्यमाणः ॥ ४१ ॥  
 स हि काञ्चनपर्वतावदातो  
 हृदयोन्मादकरो वराङ्गनानाम् ।  
 श्रवणाङ्गविलोचनात्मभावान्  
 वचनस्पर्शवपुर्गुणैर्जहार ॥ ४२ ॥  
 विगते दिवसे ततो विमानं  
 वपुषा सूर्य इव प्रदीप्यमानः ।  
 तिमिरं विजिघांसुरात्ममासा  
 रविरुद्यन्निव मेरुमारुरोह ॥ ४३ ॥  
 कनकोज्ज्वलदीपदीपवृक्षं  
 वरकालागुरु धूपधूर्णगर्भम् ।  
 अधिरुह्य स वज्रंभक्तिचित्रं  
 प्रवरं काञ्चनमासनं सिधेवे ॥ ४४ ॥  
 ततं उत्तममुत्तमांश्च नार्यौ  
 निशि तूर्यैरुपतस्थुरिन्द्रकल्पम् ।  
 हिमवच्छिरसीव चन्द्रगौरे  
 द्रविणेन्द्रात्मजमप्सरी गणतैघाः ॥ ४५ ॥

44. In margin Bt. notices 'कालागुरु' and 'रुष्णतर्ण' for 'कालागुरु'.

45. On the top of this line of Bt. is written हिमवच्छिरसीव चन्द्रगौरे-सौरे चन्द्रगौरे for हिमवच्छिरसीव चन्द्रगौरे with a remark: इति भिक्षुपुस्तकघृतः पाठः.

परमैरपि दिध्यतूर्धकल्पैः  
 स तु तैर्नैव रतिं ययौ न हर्षम् ।  
 परमार्थसुखाय तस्य साधो-  
 रभिनिश्चिक्रमिषा यतो न रेमे ॥ ४६ ॥  
 अथ तत्र सुरैस्तपोवरिष्ठै-  
 रकनिष्ठैर्यवसायमस्य बुद्ध्या ।  
 युगपत्प्रमदाजनस्य निद्रा  
 विहितासीद्विकृताश्च गात्रचेष्टाः ॥ ४७ ॥  
 अभवच्छयिता हि तत्र काचि-  
 द्विनिवेश्व प्रचले करे कपोलम् ।  
 दयितामपि रुक्मपत्राचित्रां  
 कुपितेवाङ्कगतां विहाय वीणाम् ॥ ४८ ॥  
 विबभौ करलग्नवेणुरन्या  
 स्तनविस्त्रस्तसितांशुका शयाना ।  
 मधुषट्पदपङ्क्तिजुष्टपद्मां  
 जलफेनप्रहसत्तटा नदीव ॥ ४९ ॥  
 नवपुष्करगर्मकोमलाभ्यां  
 तपनीषोज्ज्वलसङ्गताङ्गन्दाभ्याम् ।

46. Bt. in margin notices ययौ रतिं for रतिं ययौ in a different hand-writing.

47. Bt. in margin notices तपोगरिष्ठैः for तपोवरिष्ठैः and मत्वा for बुद्ध्या in the same hand as that of the text.

48. In margin Bt. notices प्रचलन् for प्रचले and पत्रलेखां for पत्राचित्रां in a different hand-writing.

49. In margin Bt. notices विबभौ for विबभौ and मधुषट्पदं  
 ऋजुषट्पदं and also कलषट्पदं for मधुषट्पदं in a different hand-  
 writing. I cannot understand the propriety of ऋजु in the verse.  
 I, therefore, prefer मधु° to ऋजु°.

स्वपिति स्म तथापरा भुजाभ्यां  
 परिरभ्य प्रियवन्मृदङ्गमेव ॥ ५० ॥  
 नवहाटकमण्डनास्तथान्या  
 वसनं पीतमनुत्तमं वसानाः ।  
 अवशा बत निद्रया निपेतु-  
 र्गजभग्ना इव कर्णिकारशाखाः ॥ ५१ ॥  
 अवलम्ब्य गवाक्षपार्श्वमन्या  
 शयिता चापविभुग्गात्रयष्टिः ।  
 विरराज विलम्बिचारुहारा  
 रचिता तोरणमालभञ्जिकेव ॥ ५२ ॥  
 मणिकुण्डलदृष्टपत्रलेखं  
 मुखपद्मं विनतं तथापरस्याः ।  
 शतपत्रमिवार्धचक्रनालं  
 स्थितकारण्डवघट्टितं चकाशे ॥ ५३ ॥  
 अपराः शयिता यथोपविष्टाः  
 स्तनभारैरवमन्यमानगात्राः ।  
 उपगुह्य परस्परं विरेजु-  
 र्भुजपाशैस्तपनीयपारिहार्यैः ॥ ५४ ॥

50. Bt. in margin notices तथा पुरा for तथापरा. पुरा conveys no sense in the verse.

51. In margin Bt. notices °ध्रुवणाः° for °मण्डनाः° in the same hand-writing as that of the text.

52. In margin Bt. notices °शालभञ्जिकेव for °मालभञ्जिकेव in the same hand-writing as that of the text.

53. In margin Bt. notices °नाढं for °नालं, in a different hand-writing.

54. In margin Bt. notices परिरभ्य for उपगुह्य in a different hand-writing.

महतीं परिधादिनीं च काचि-

द्वनितालिङ्गच सखीमिव प्रसुप्ता ।

विजुधूर्ण चलत्सुवर्णसूत्रां

वदनेनाकुलकर्णिकोज्ज्वलेन ॥ ५५ ॥

पणवं युवतिर्भुजांसदेशा-

दवविस्त्रंसितचारुपाशमन्या ।

सविलासरतान्ततान्तमूर्वो-

र्विवरे कान्तमिवाभिनीय शिश्ये ॥ ५६ ॥

अपरा न बभ्रुर्निमीलिताक्ष्यो

विपुलाक्ष्योऽपि शुभभ्रुवोऽपि सत्यः ।

प्रतिसङ्कुचितारविन्दकोशाः

सधितर्यस्तमिते यथा नलिन्यः ॥ ५७ ॥

शिथिलाकुलमूर्धजा तथान्या

जघनस्रस्तविभूषणांशुकान्ता ।

अशयिष्ट विकीर्णकण्ठसूत्रा

गजभग्ना प्रतिपातिताङ्गनेव ॥ ५८ ॥

अपरास्त्ववशा ह्रिया वियुक्ता-

धृतिमत्योऽपि वपुर्गुणैरुपेताः ।

[ विनिशश्वसुरुल्बणं शयाना

विकृताक्षिप्तभुजा जजूम्भरे च ] ॥ ५९ ॥

55. In margin Bt. notices कर्णयोर्ज्ज्वलेन for कर्णिकोज्ज्वलेन with a remark: भिक्षुपुस्तकवर्ती पाठः.

• 56. Bt. in margin notices अभिगाय for अभिनीय in a different hand-writing.

59. Bt. omits the last two Pādas of this verse; but they are found written in margin in a different hand-writing.

व्यपविद्धविभूषणस्रजोऽन्या-  
 विसृताग्रन्थनवाससो विसंज्ञाः ।  
 [ अनिमीलितशुक्लनिश्चलाक्ष्यो-  
 न विरेजुः शयिता गतासुकल्पाः ] ॥ ६० ॥  
 विवृतास्यपुटा विवृद्धगात्रा  
 प्रपतद्वक्त्रजला प्रकाशगुह्या ।  
 अपरा मदघूर्णितेव शिश्ये  
 न बभाषे विकृतं वपुः पुपोप ॥ ६१ ॥  
 इति सत्त्वकुलानुरूपरूपं  
 विविधं स प्रमदाजनः शयानः ।  
 सरसः सदृशं बभार रूपं  
 पवनावर्जितरुग्णपुष्करस्य ॥ ६२ ॥  
 समवेक्ष्य ततश्च ताः शयाना-  
 विकृतास्ता युवतीरधीरचेष्टाः ।  
 गुणवद्वपुषोऽपि वल्गुभासो  
 नृपसूनुः स विगर्हयाम्बभूव ॥ ६३ ॥  
 अशुचिर्विकृतश्च जीवलोके  
 वनितानामयमीदृशः स्वभावः ।

60. Bt. omits the last two Pādas of this verse ; but they are found written in margin in the same hand-writing as that of the text.

61. Bt. notices इकार for पुपोप.

62. In margin Bt. notices "शुष्क" for "रुग्ण" in the same hand-writing as that of the text and also proposes "मल्ल" for "रुग्ण" with a remark : इति समीचीनः पाठः.

वसनाभरणैस्तु वञ्च्यमानः  
 पुरुषः स्त्रीविषयेषु रागमेति ॥ ६४ ॥  
 विमृशेद्यदि योपितां मनुष्यः  
 प्रकृतिं स्वप्नाविकारमीवृशं च ।  
 ध्रुवमत्र न वर्धयेत्प्रमादं  
 गुणसङ्कल्पहतस्तु रागमेति ॥ ६५ ॥  
 इति तस्य तदन्तरं विदित्वा  
 निशि निश्चिक्रमिषा समुद्धभूष ।  
 अवगम्य मनस्ततोऽस्य देवै-  
 र्भवनद्वारमपावृतं कृतं नु ॥ ६६ ॥  
 अथ सोऽवततार हर्म्यपृष्ठा-  
 द्युवतीस्ताः शयिता विगर्हमाणः ।  
 अवतीर्य ततश्च निर्विशङ्को  
 गृहकक्ष्यां प्रथमं विनिर्जगाम ॥ ६७ ॥  
 तुरगावचरं स बोधयित्वा  
 जविनं छन्दकमित्थमित्युवाच ।  
 हयमानय कन्थकं त्वरावा-  
 नमृतं प्राप्तुमितोऽद्य मे यियासा ॥ ६८ ॥  
 हृदि या मम तुष्टिरद्य जाता  
 व्यवसायश्च यथा धृतौ निविष्टः ।

64. In margin Bt. notices स्वभागः for स्वभावः in the same hand-writing as that of the text.

66. In margin Bt. notices वञ्च्य for कृतं नु in a different hand-writing with a remark : इति प्राचीनः पाठः.

68. Bt. in margin notices कण्ठकं for कन्थकं in the same hand-writing as that of the text.



विजनेऽपि च नाथवानिवास्मि  
 ध्रुवमर्थोऽभिमुखः स मे य इष्टः ॥ ६९ ॥  
 ह्रियमेव च सन्नतिं च हित्वा  
 शयिता मत्प्रमुखं यथा युवत्यः ।  
 विवृते च यथा स्वयं कपाटे  
 नियतं यातुमनामयाय कालः ॥ ७० ॥  
 प्रतिगृह्य ततः स भर्तुराज्ञां  
 विदितार्थोऽपि नरेन्द्रशासनस्य ।  
 मनसीव परेण चोद्यमान-  
 स्तुरगस्यानयने मतिं चकार ॥ ७१ ॥  
 अथ हेमखलीनपूर्णवक्त्रं  
 लघुशय्यास्तरणोपगूढपृष्ठम् ।  
 बलसत्त्वजवत्वरोपपन्नं  
 स वराश्वं तमुपानिनाय भर्त्रे ॥ ७२ ॥  
 प्रतत्रिकपुच्छमूलपार्णि  
 निभृतं ह्रस्वतनूजपृष्ठकर्णम् ।  
 विनतोन्नतपृष्ठकुक्षिपार्श्वं  
 विपुलप्रोथललाटकटचुरस्कम् ॥ ७३ ॥  
 परिरभ्य स तं विशालवक्षाः  
 कमलाभेन च सान्त्वयन्करेण ।

70. In margin Bt. notices यातुमनामयाय for यातुमनामयाय in a different hand.

72. Bt. in margin notices 'चारु' for 'पूर्ण'; also त्वलोपपक्षं for त्वरोपपक्षं in a different hand.

मधुराक्षरया गिरा शशास  
 ध्वजिनीमध्यमिव प्रवेष्टुकामः ॥ ७४ ॥  
 बहुशः कलिशत्रवो निरस्ताः  
 समरे त्वामधिरुह्य पार्थिवेन ।  
 अहमप्यमृतं परं यथाव-  
 त्तुरगश्रेष्ठ लभेय तत्कुरुष्व ॥ ७५ ॥  
 सुलभाः खलु संयुगे सहाया-  
 विषयावाप्तिसुखे धनार्जने वा ।  
 पुरुषस्य तु दुर्लभाः सहायाः  
 पतितस्यापदि धर्मसंश्रये वा ॥ ७६ ॥  
 इह चैव भवन्ति ये सहायाः  
 कलुषद्भर्मणि धर्मसंश्रये वा ।  
 अवगच्छति मे यथान्तरात्मा  
 नियतं तेऽपि जनास्तदंशभाजः ॥ ७७ ॥  
 तदिदं परिगम्य धर्मयुक्तं  
 मम निर्याणमतो जगद्धिताय ।  
 तुरगोत्तम वेगविक्रमाभ्यां  
 प्रयतस्वात्महिते जगद्धिते च ॥ ७८ ॥  
 इति सुहृदमिवानुशिष्य कृत्ये  
 तुरगवरं नृवरो वनं यियासुः ।

74. In margin Bt. notices उपशुह्य for परिरभ्य and शान्त्वयन् for सान्त्वयन् in the same hand as that of the text.

75. Bt. in margin notices अभिरुह्य for अधिरुह्य in the same hand-writing as of the text.

76. Bt. in margin notices विभवावाप्तिसुखे for विषयावाप्तिसुखे and संश्रये for संश्रये in a different hand-writing.

77. In margin Bt. notices कलुषे धर्मणि for कलुषद्भर्मणि in the same hand-writing as that of the text.

सितमसितगतिद्युतिर्वपुष्मान्  
रविरिष शारदमभ्रमारुरोह ॥ ७९ ॥

अथ स परिहरन्निशीथचण्डं  
परिजनबोधकरं ध्वनिं सद्श्वः ।

विगतहनुरवः प्रशान्तहेष-  
श्रकितविमुक्तपदक्रमो जगाम ॥ ८० ॥

कनकवलयमण्डितप्रकोष्ठैः  
कमलनिभैः कमलानि च प्रबिध्य ।

अवनततनवस्ततोऽस्य यक्षा-  
श्रकितगतेर्दधिरे खुरान् कराग्रैः ॥ ८१ ॥

गुरुपरिघकपाटसंबृता या  
न सुखमपि द्विरदैरपात्रियन्ते ।

व्रजति नृपसुते गतस्वनास्ताः  
स्वयमभवन् विवृताः पुरः प्रतोल्यः ॥ ८२ ॥

पितरमभिमुखं सुतं च बालं  
जनमनुरक्तमनुत्तमां च लक्ष्मीम् ।

कृतमतिरपहाय निर्व्यपेक्षः  
पितृनगरात्स ततो विनिर्जगाम ॥ ८३ ॥

अथ स विकचपङ्कजायताक्षः  
पुरमघलोक्य ननाद सिंहनादम् ।

81. In the margin Bt. notices "श्रुपित" for "मण्डित" and कराग्र for खुरान् कराग्रैः in a different hand-writing.

82. In margin Bt. notices अत्रात्रियन्ते for अपात्रियन्ते in the same hand-writing as that of the text.

जननमरणयोरवृष्टपारो-

न पुनरहं कपिलाह्वयं प्रवेष्टा ॥ ८४ ॥

इति वचनमिदं निशम्य तस्य

द्विविणपतेः परिषद्गणा ननन्दुः ।

प्रमुदितमनसश्च देवसङ्घा-

व्यवसितपास्त्रमाशशंसिरेऽस्मै ॥ ८५ ॥

हुतवहवपुषो दिवौकसोऽन्ये-

व्यवसितमस्य च दुष्करं विदित्वा ।

अकुरुत तुहिने पथि प्रकाशं

घनविवरप्रसृता इवेन्दुपादाः ॥ ८६ ॥

हरितुरगतुरङ्गवचुरङ्गः

स तु विचरन् मनसीव चोद्यमानः ।

अरुणपरुषभारमन्तरिक्षं

सरसबहूनि जगाम योजनानि ॥ ८७ ॥

॥ इति श्रीमहामण्डलेश्वरमन्त्र्यश्वघोषकृतौ श्रीबुद्ध-

चरिते महाकाव्ये अभिनिष्क्रमणो नाम

पञ्चमः सर्गः ॥

84. Bt. in margin notices प्रवेष्टा for प्रवेष्टा in a different hand.

85. In margin Bt. notices अस्य for अस्मै in the same handwriting as that of the text.

86. Bt. in margin notices दुर्षटं for दुष्करं in a different handwriting.



## Canto I.

बुद्धचरितम्, Explain, बुद्धस्य राजर्षेः शौद्धोदनः चरितं वर्णयते यस्मिंस्तत् काव्यं १. ८. बुद्धस्य चरितं अधिकृत्य कृतं काव्यं बुद्धचरितम्, 'Making the sequel of Buddha's life the subject of his poem.' Cf. Pāṇi. IV. 3. 87. "अधिकृत्य कृते ग्रन्थे" An affix comes after a word in the second case in construction in the sense of 'made in relation to any subject' when the thing made is a book. And the Vārtika thereon "लुबाख्यायिकाभ्यां बहुलम्" for the elimination of the Taddhita affix अण्. A classical poem in seventeen cantos (unfortunately the last 27 verses of the fourteenth canto and the subsequent three cantos are lost for ever) by Asva-ghosha a convert to Buddhist religion and a great religious authority among the Sākya. The present poem is one of the Mahākāvya which is thus defined:—सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः । सङ्घंशः क्षत्रियो वापि धीरोदानयुणान्वितः । एकवंशभवा भूषा कुलजा बहवोऽपि वा । गंगारवीरशान्तानामैकोऽङ्गी रम इष्यते । . . . इति-हासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम् ॥ See also Kāvya-darsa, Bibli. Indi. Series p. 16. Verses 14—19.

St. 1. Arhat is the name of the first Bodhisattva of the Buddhas as well as that of the Jainas. This celebrated Sākya Muni, being born of Māyā-devī by Sudhodana a solar king ruling at Kapilavāstu and over its neighbouring territories was in fact the founder of Buddhism in India. According to the southern Buddhists the great Indian teacher Gautama Buddha was born on the full moon day of the month of May in the year 623 B. C. On the other hand the usual chronology of the northern school fixes the date as 8th April 1027 before the Christian Era. But European scholars hold that the Buddhist documents and inscriptions clearly point to the year 557 B. C. as being the most likely time of the Buddha's first appearance in Kapilavāstu. इह, should, with propriety, be construed with उपमा न and not with वन्यन्ते as some scholars seem to have taken. शिर्यं &c., Salutation to that Arhat who has no counterpart (or ectype) in this world,—who as bestowing the

supreme bliss surpasses the creator,—who as dispelling the darkness vanquishes the sun and as driving away heat, surpasses the lovely moon.

St. 2. *धिष्ण्य* *n.* A seat, an abode, a palace, a house. *उद्ग्रधिष्ण्यं* *adj.* Having its high soaring palaces. *आसीत्* &c., There was a city, a residence of the great sage Kapila, girt round on (all) sides by beauty of broad high hills as if by a line of clouds, and itself with lofty palaces, immersed in the sky.

St. 3. *सितोन्नत°* *adj.* Pure and lofty. *नय* *m.* A system of government. *सितोन्नत°* &c., Stealing as it were the splendour of clouds of the summit of mount Kailāsa by its unblemished and lofty political wisdom the city fulfilled (the desired object) of the mighty clouds rolled thither through mistake by its homage. The poet means to say that the clouds which were drifting towards the mount Kailāsa accidentally came up to the city of Kapilavāstu and it accorded the clouds a most distinguished and honourable reception by its sky-licking white palaces and mansions and thus they seem to have got a most cordial reception to which they were accustomed in every rainy season at the mount of Kailāsa *i. e.* so high and lofty palaces the city had.

St. 4. *रत्नप्रभोद्भासिनि* &c., Where in that city illuminated by the splendour of gems, darkness, like poverty, could find no room; the goddess of Fortune shone exceedingly, as if she smiled from the satisfaction of associating with very prosperous citizens.

St. 5. *सिंहकर्ण* *m.* Pinnacles, towers, rafter-ends. *सिंहकर्ण* means the front end of a house-beam with its end having the face and ears of a lion carved on one end only. The *Budhāvāra* and the *Visrāma* palaces had on the front sides the beams such figures carved. *यद्भद्रिका°* &c., Beautifying every house with its jewels, in arbours, arches and rafter-ends that city, seeing nothing like itself in the world, set up a rivalry between its own buildings.

St. 6. *रामानुस°* &c., Where the sun, treating contemptuously the face-moons of its women who had surpassed (in beauty) the lotus-flowers, though he had withdrawn, set out

towards the western sea, in consequence of his excessive wrath, as if to plunge into the water.

St. 7. शाक्यार्जितानां &c., Yonder the moon was brought by the people to the state of comparison with the glory won by the Sākya kings ; therefore the city strove as if to wipe off his stain by means of banners having the beautiful pieces of cloth ( fluttering ) in the wind.

St. 8. कृत्वापि &c., Having derided the flowers of कुमुद lotuses at night even by the moon-beams settled on its silver palaces,—by day it assumed the splendor of the व flowers by reason of the sun-beams fallen on its golden palaces.

St. 9. अध्याशयः, Prof. Cowell interprets by ' a bæc.' But it is purely conjectural. I do not know what अध्याशयः can mean. May it mean the god Brahmā who lies on the full blown lotus sprung from Vishnu's navel? शुद्धोदन, Name of a king of Kapilavastu said to have belonged to the race of Ikshvāku. He was father of the great Buddha Sākya Muni or Sarvārtha-Siddha. महामृतां &c., Having his head anointed as crowned king of kings, a sovereign named शुद्धोदन a kinsman of the sun, adorned that royal city, as the god ब्रह्मा adorns the full blown lotus ( sprung from Vishnu's navel ).

St. 10. भृशत् &c., Though pre-eminent among kings ( mountains ), he was accompanied with his friends ( wings ); though his bounty ( ichor flowing from an elephant's temples ) flowed freely, he was without pride ( the condition of an intoxicated elephant ); though a king ( Siva, the three-eyed god ) he looked with equal eyes on all ; though of a kindly ( kin to the moon ) nature, he was of great glory ( the sun's heat ) too.

St. 11. भक्ति f. Homage. भक्त्या, In homage. भुजेन &c., Falling down being struck by his arms in the battle-fields, the lordly elephants of his foes bowed prostrate with their ( cloven ) heads pouring forth quantities of pearls, as if in homage they were offering handfuls of flowers.

St. 12. अतिप्रतापात् &c., Having dispersed his foes by his excessive valour, as the hot-rayed sun dispels the darkness of the



full eclipses, he shed light on his people on all sides showing them the ways worthy to be followed.

St. 13. धर्मार्थे &c., Duty, wealth and pleasure, under his guidance, did not invade each the other's sphere, but the outward disguise; but displaying their natural rivalry within the visible range of their triumphant success, they shone more brilliantly.

St. 14. आकृतान्यथाभः, Shining with its light undimmed by the stars (आभैः). आभाः *m.* Stars. उदारमंडयैः &c., Placed at their head (कृताग्रभावः) by his numberless ministers of exalted intelligence (उदारमंडयैः), that king of the Sākya of noble nature (उद्ग्रभावः) shone exceedingly bright, like the moon shining with its light undimmed by the stars.

St. 15. माया or मायादेवी, Is the name of the mother of Sarvārthasiddha or Buddha. That virgin mother representative of Sovereign-Creative-Power and at the same time the half-obscure goddess of the vapours of the morning, dies away from the first hour in the dazzling radiance of her son. This account agrees with the Lalitavistara. But Asvaghosha differs from the author of the Lalitavistara. तस्यातिशोभा &c., To him there was a queen by name माया, as if free from guile (माया), possessing great lustre streaming out from his effulgence, like the splendour of the sun which cast away the influence of darkness,— a chief queen of all the troops of his queens.

St. 16. प्रजासु &c., Like a mother she was engaged in the welfare of her subjects; like devotion itself she attended on her elderly persons; like the goddess of Fortune she shed light through the palace (कुलं) of her lord; and she was (in fact) the most excellent of goddesses to the world.

St. 17. कामम् &c. (Granted (कामं)) that nature of women is always dark, yet when it met her it shone excessively; for the night does not at all retain its darkness (संतमसत्वं) when it meets with the radiant crescent of the moon.

St. 18. बुद्बुद् *adj.* Hard to be roused to wonder. Hard to excite wonder. Erring. भनिन्द्रियेण &c., It is impossible for me to unite this erring man to myself who has no organs of

sense; so saying the righteousness (धर्म) quitted its subtle nature and made for itself a visible form.

St. 19. तुषित n. Literally the abode of joy, the highest mansion in the world of desires, and the heaven where Śākya resided as Boḥhisattva previous to his advent in this world to become a Buddha : it is one of the minor heavens (Bhuvanā) of the Hindus. For an excellent account of Buddha-heavens see Holgson's sketch of Buddhism in the Trans. of the Roy. As. Soc. Vol II. p. 233. स्मृत एव, Some scholars interpret this expression by "At a thought," but it does not mean so. But Cf. स्मृतः संप्रजानन् Lalitavistara p. 63, which does not mean "calling to mind the tradition" as the translation has it. Cf. also below verse 31. "यः संप्रजानन्सुषुवे न मूढः" where Asvaghosha uses the second word of his text. The same collocation occurs again, Lalitavistara p. 95, where it is correctly translated. "With full memory," "knowing everything." Nandā appears to be the name of a cave which belonged to नागराज. च्युतोन्मथ &c., then falling from the place (कायात्) called तुषित heaven, lighting up the three worlds (while descending), the most excellent of the Boḥhisattvas, entered her womb, preserving full consciousness (स्मृत एव) like the king of serpents entered the cave of नन्दा.

St. 20. षड्विषाण adj. Furnished or armed with six tusks. धृत्वा &c., Assuming the majestic (गुरु) form of an elephant, white like the Himālaya mountain, with six tusks, with his face perfumed with the flow of ichor, he entered the womb of the crowned queen of शुद्धोदन the lord of the earth, to destroy the evils of the world.

St. 21. रक्षाविधानम्, The rite of preserving against evil spirits &c. रक्षाविधानम् &c., The guardians of the world came from the heaven to perform the rite of रक्षा of him, who was the sole lord of the world, thus the rays of the moon though shining everywhere especially take effect on mount कैलास.

St. 22. मायावि &c., Māyā also holding him in her womb, like a row of clouds which holds the flashing of a lightning, allayed the sufferings of poverty of the people around her by raining the showers of gifts.

St. 23. लुम्बिनी *f.* Name of a garden after लुम्बिनी a princess. मायादेवी is said to have given birth to सर्वायसिद्ध in this very garden. This garden is situated outside the skirts of कपिलवास्तु. सान्तःपुरजना &c., Then once upon a time the queen, upon whom the best longing of pregnancy had come, went by the king's permission into the लुम्बिनी garden in company with her female attendants of the inner-apartment of the palace.

St. 24. शाखां &c., As she leaned on a branch that was bent down by the weight of its flowers, बोधिसत्त्व, in a moment cleft the womb of the queen and came forth.

St. 25. वृतसंस्कृतायाः *Cf.* 'पोषदपरिग्रहीतायाः' Lalitavistara p. 63. निर्वेदनं *adv.* Without any pain. निरामयं *adv.* Without illness. ततः &c., At that time, the star cluster पुष्य was shining bright when that son was born, for the welfare of the world, from the side of the queen, who was purified by her vow, without pain and without illness.

St. 26. कनकावदातं *adj.*—Analyse कनकवदवदातं, Bright or yellow like gold. प्रातः &c., Like the hot-rayed sun emerging from the clouds, so came he forth from his mother's womb, with flashing rays that drove darkness before them, he made the world bright like gold.

St. 27. महन्नयनः This is, in accordance, not with the Lalitavistara, in which Indra and Brahmá receive the child, but with the account in the अभिनिष्क्रमणसूत्र. "The lord of the gods knowing that the queen about to be delivered, resolved to be the first to receive the बोधिसत्त्व. Then thinking that queen माया would be ashamed to be delivered before him, he said to himself, I must devise something. And he took the form of an old woman. But when the बोधिसत्त्व was born, Indra could not hold him, and all his limbs shook. 'कीशक, leave me, leave me,' cried out the बोधिसत्त्व, and the king of the gods let the child go. स्व *n.* The sky, heaven. तद् &c., As soon as he was born the thousand-eyed Indra, pleased at heart, took him gently ( हनकैः ) who was bright like a golden sacrificial post : and two clear streams of water fell down from the sky upon his head with clusters of मन्दार flowers.

St. 28. नवोदुराजं *m.* The new moon. सुरप्रधानैः &c., Borne aloft by the chief gods and giving delight to them, with clusters of rays that streamed from his body, he surpassed, in beauty, the new moon, resting on the mass of twilight clouds.

St. 29. आव is the name of the son of उर्व and the grandson of Bhṛigu. He is said to have been born from the thigh and at the persuasion of Pitris to have cast the fire of his anger, against the Kshatriyas who persecuted his race into the ocean, where it became a being with the face of a horse. He was the preceptor of Sūgata. पृथु was the most distinguished son of king Vena, produced by friction from the right arm of his dead father. He reigned well, removing all grievances of his subjects. Once his subjects complained of the want of edible fruits and plants and said that they were suffering from famine. On hearing this Prithu took up his divine bow and extorted a promise from the earth to supply mankind with all that was necessary for their subsistence. He is thus represented as having milked the earth, which fled before him in the form of a cow by making Svāyambhuva Manu as her calf. Prithu's example is said to have been subsequently followed by gods, men, Rishis, mountains, (Kumāra 1-2) each of whom milked the earth of what they wanted by finding the proper milkman and calf out of their own class. मान्धातृ name of a king, son of युवनाश्व of the race of इक्ष्वाकु and author of a hymn in the R̥g Veda. Yuvanāśva had no son, which grieved him much. Some holy sages near whom he lived instituted a religious rite to procure progeny for him. One night they placed a consecrated vessel of water upon an altar as part of their ceremony and the water became endowed with prolific energy. Yuvanāśva woke up in the night thirsty, and finding the water he drank it. So he conceived and in due time a child came forth from his forehead. The sages then asked who would suckle this child. Whereupon Indra appeared, gave his finger for the child to suck and said, "He shall suck me" मान्धराय धास्यति. These words were contracted and the boy was named मान्धाता. कक्षीबतृ name of a Vedic sage, particularly connected with the worship of Aśvins. He was the son of Dīrghatamas and Usij and is the author of several hymns in the

*Rig Veda.* He is said to have been sprung from the arm. उरोः &c., As और्व was born from the thigh, वृथु from the hand, मान्धाता who was like Indra himself, from the head, and also कक्षीवत् from the portion of the shoulder above the arm, of such kind was the birth of this one.

St. 30. योन्यजातः *adj.* योनेरजातः योन्यजातः Not born or sprung from योनिः ( *i. e.* womb ). भवितात्मा *adj.* One who has fixed his thought on the supreme spirit. संप्रजानन *pp.* With full consciousness. क्रमेण &c., Having thus in due time ( क्रमेण ) issued from the womb, he shone as if coming from ( आ + गतः ) heaven, not being born from Yoni ; It seemed as if he had fixed his thoughts on Supreme Spirit through many Kalpas ( *i. e.* aeons ) he was ( now ) born with full consciousness and not a fool.

St. 31. दीप्या &c., With brilliancy of beauty, valour, and glory, he shone like the young sun descended upon the earth ; when he was gazed at though of such excessive brightness he attracted the eyes like the moon.

St. 32. स &c., With the radiant splendour of his limbs, he, like the sun, surely ( हि ) robbed the lamps of their lights ; he, with his beautiful complexion, like precious gold, illuminated all quarters.

St. 33. अज्ञसमुद्रतानि *adj.* Lifted up with no conscious efforts. Goes with पदानि. निष्येषवन्ति *adj.* Set down with a stamp. आयतविक्रमाणि *adj.* Far striding. अनाकुलानि *adj.* Free from confusion. Unflurried. अनाकुलानि &c., Thereupon he took seven such firm foot-steps, free from confusion, lifted up with no conscious efforts, set down with stamps crushing, and far striding, like the stars of seven sages ( *i. e.* the Great Bear).

St. 34. दिव्यार्थकरीं *adj.* Producing or yielding divine object or purpose. जातोऽस्मि &c., I am born to ( preach ) knowledge for the welfare of the world, thus this is my last birth ; so he of lion-gait, looking at the four quarters, uttered a voice producing divine object.

St. 35. सौम्य, Benign, gentle, placid. अनुत्तमः *adj.* Peerless one. स्रात् &c., Two streams of water, bursting forth from

heaven, bright like the rays of the moon, having the power of cold and heat, fell down upon that peerless one's benign head for the good of his body.

St. 36. वितान *n.* A canopy, awning. अङ्ग *n.* A frame. श्रीमद्विताने &c., In his honour, the lords of the demigods, with golden lotuses in their hands, stood surrounding him, who was lying on a couch, with a beauteous awning the frame of which was shining like gold and having its feet made of lapis lazuli.

St. 37. मायातनूजस्य &c., And through the power of him who was the son of माया, the dwellers in the heaven, with their heads bent down and holding a white umbrella in the sky, muttered the highest blessings for his knowledge.

St. 38. धर्मविशेषतर्पात्. In their great thirst for the law of Buddha. बुद्धेष्वतितेषु कृताधिकाराः, Who had had the privilege of waiting on the past Buddhas. विनीत *adj.* Modest, trained, well-disciplined. महोरगाः &c., The great serpents, through their great thirst for धर्म ( *e. g.* righteousness ), who had the privilege of waiting on the previous Buddhas, with their eyes modest through devotion, fanned him and showered down Mandāra flowers on him.

St. 39. तथागतोत्पातयुगेन. Pleased at the abundance of portentous events at the coming of तथागत ( *i. e.* Buddha ). शुद्धाधिवानाः, These were the particular gods among the Buddhas. तथागत° &c., Pleased at the abundance of portentous events at the coming of तथागत ( *i. e.* Buddha ), the शुद्धाधिवास gods and pure natured ones ( विशुद्धसत्त्वाः ), rejoiced, though passion was extinct ( in them ), at the welfare of the world sunk in sorrow.

St. 40. गिरिराजकीला *adj.* Though fastened down by the monarch of mountains. उत्पल *n.* A lotus flower which opens in the moon light, while the पद्म flower opens in the sun shine. यस्मिन् &c., When he was born, the earth, fastened down by the monarch of mountains, rocked like a boat struck by the wind, from a cloudless sky there fell a shower perfumed with sandal wood and full of उत्पल and पद्म lotus flowers.

St. 41. सौम्यार्चिः *adj.* With gentle lustre. अनीरित *adj.* Unstirred. वाताः &c., The cheering winds blew soft to the touch,

dropping down heavenly raiment; that very sun shone brighter; and the fire unstirred gleamed with a gentle flame.

St. 42. प्रायत्तरे चावसथप्रदेशे, In the north-eastern part of the dwelling. सिताम्बुः रूपः स्वयं प्रादुरभूत्, There sprung out (or appeared) a fountain (or well) of translucent (or pure) water of its own accord. अन्तःपुराण्यागतविस्मयान्, Wherein women of the inner apartment of the palace, filled with wonder. यस्मिन्क्रियास्तीर्थ इव प्रचक्रुः, Performed their rites as in a sacred bathing place.

St. 43. धर्माधिभिर्भूतगणैश्च दिव्यैस्तद्दर्शनार्थं वनमापपुरे, By the troops of heavenly visitants who came seeking religious merits the forest was filled in order to behold him (Buddha). कौतूहलेनैव च पादपैस्तत् प्रपूजयामास मगन्धपुष्पैः, With eagerness the forest by means of its trees laden with scented flowers worshipped him.

St. 44. भुजङ्गवृन्दं may also mean 'troops of lechers, paramours or dissolute friends of a king.' पुष्पद्रुमाः &c., The flowering trees put out their own flowers, their fragrance was wafted abroad by the winds, female bees hovered humming over them and the troops of the serpents filled up the basins of the trees.

St. 45. मुकुन्द *m.* A tamborine, a tabour. क्वचिन् &c., In some places the forest appeared splendid with the resounding, on both sides, of the songs of women adorned with moving earrings,—the songs mingled with melodious notes of musical instruments, tabours, lutes, tamborines, drums and the rest.

St. 46. यत् &c., The royal science which those two sages the founders of their races, भृगु and अङ्गिरस्, could not compose, was composed, in due time, by their sons शुक्र and बृहस्पति-कलिन, In due time. भृगु name of a Vedic sage. He is one of the Prajāpatis and great sages, and is regarded as the founder of the race of the Bhrigus or Bhārgavas, in which was born जमदग्निः and परशुरामः. Manu calls him son, and says that he confides to him his Institutes. According to the Mahābhārata he officiated at Daksha's celebrated sacrifice, and had his beard pulled out by Siva. In the पद्मपुराण it is related that the Rishis, assembled at a sacrifice, disputed as to which deity was best entitled to the homage of a Brāhmana. Being unable

to agree, they resolved to send *Bhrigu* to test the characters of the various gods, and he accordingly went. He could not obtain access to *Siva* because that deity was engaged with his wife; "Finding him, therefore, to consist of the property of darkness, *Bhrigu* sentenced him to take the form of the *Linga*, and pronounced that he should have no offerings presented to him, nor receive the worship of the pious and respectable. His next visit was to *Brahmá*, whom he beheld surrounded by sages, and so much inflated with his own importance as to treat *Bhrigu* with great inattention, betraying his being made up of foulness. The Muni, therefore, excluded him from the worship of *Bráhmans*. Repairing next to *Vishnu*, he found the deity asleep, and, indignant at his seeming sloth, *Bhrigu* stamped upon his breast with his left foot and awoke him; instead of being offended, *Vishnu* gently pressed the *Bráhmans's* foot and expressed himself honoured and made happy by its contact; and *Bhrigu*, highly pleased by his humility, and satisfied of his being impersonated goodness, proclaimed *Vishnu* as the only being to be worshipped by men or gods, in which decision the Munis, upon *Bhrigu's* report, concurred." / *अङ्गिराः*, A *Rishi* to whom many hymns of the *Rig-Veda* are attributed. He was one of the seven *महर्षि*s or great sages, and also one of the ten *Prajápatis* or progenitors of mankind. In later times *अङ्गिराः* was one of the inspired law-giver, and also a writer on astronomy. As an astronomical personification he is *बृहस्पति*, the regent of the planet *Jupiter* or the planet itself. He was also called "the priest of the gods," and "the lord of sacrifice." There is much ambiguity about the name. It comes from the same root as *अग्निः*, 'fire,' and resembles the word in sound. This may be the reason why the name *अङ्गिराः* is used as an epithet synonym of *अग्निः*. The name is also employed as an epithet for the father of *अग्नि*, and it is found more especially connected with the hymns addressed to *अग्नि*, *Iudra*, and the luminous deities. According to one statement, *अङ्गिराः* was the son of *उरु* by *अरुनायी*, the daughter of *अग्नि*, although, as above stated, the name is sometimes given to the father of *अग्नि*. / Another account represents that he was born from the mouth of *Brahmá*. His wives were *स्वति*, daughter of *वसु*;



अग्नि, daughter of कर्म; and स्वधा and सती, two other daughters of वसु. His daughters were the ऋचः or Vedic hymns and his sons were the Manes or हाव्यप्रन्तः. But he had other sons and daughters, and among the former were उत्तथ्य, बृहस्पति and मार्कण्डेय. According to the Bhāgavata Purāna "He beget sons possessing Brahmical glory on the wife of रथीतर, a Kshatriya who was childless, and these persons were afterwards called descendants of अङ्गिराः." (शुक्र was the son of Bhrigu and the priest of बलिः and the देव्याः. He is also called the son of कविः, his wife's name was शुशुमा. His daughter देवयानी married ययाति of the lunar race and her husband's infidelity induced शुक्र to curse him. He is also called कविः or काव्य the poet, बृहस्पतिः, the preceptor of gods. His wife तारा was carried off by सोम who refused to give her up/

St. 47. सारस्वतः &c.. And सरस्वती's son uttered the lost Veda which none had seen before; व्यास divided it into many forms, which neither वसिष्ठ nor शक्ति could compile. सारस्वतः, In the Mahābhārata the sage सारस्वत is represented as being the son of the personified river सरस्वती. In a time of great drought he was fed with fish by his mother, and so was enabled to keep up his knowledge of the Vedas, while other Brāhmanas were reduced to such straits for the means of subsistence that study was neglected and the Vedas were lost. When the drought was over, the Brāhmanas flocked to him for instruction and 60,000 acquired the knowledge of the Vedas from him. व्यासः 'An arranger' this title is common to many old authors and compilers, but it is especially applied to वेदव्यासः the arranger of the Vedas, who, from the imperishable nature of his work is called शाश्वतः 'the immortal.' The name is given also to the compiler of महाभारत, the founder of the वेदान्त philosophy, and arranger of the Purānas. Vedavyāsa was the illegitimate son of the sage पराशर and सत्यवती, and the child, who was of a dark colour, was brought forth on an island (द्वीप) in the यमुना. Being illegitimate he was called कानीन, the 'bastard;' from his complexion he received the name कृष्ण, and from his birthplace he was called द्वैपायन. His mother afterwards married king शंतनु, by whom she had two sons. The elder named भीष्म was killed in battle, and the younger, named विचित्रवीर्य died child-

less. कृष्णद्वैपायन preferred a life of religious retirement, but in accordance with law and at his mother's request he took the childless widows of her son विचित्रवीर्य. By them he had two sons, धृतराष्ट्र and पाण्डु, between whose descendants the great war of the महाभारत was fought. वसिष्ठः, A celebrated sage, the family-priest of the solar dynasty of kings. When the two आदित्या मित्र and वरुण beheld the अप्सरस् ऊर्वशी at a sacrifice their seed fell from them. It fell on many places, into a jar, into waters, and on the ground. The Muni वसिष्ठ was produced, on the ground, while अगस्त्य was born in the jar. According to the विष्णुपुराण, वसिष्ठ had for his wife ऊजा, one of the daughters of वृक्ष, and by her he had seven sons. The भागवतपुराण gives him अरुन्धती for wife. The विष्णुपुराण also makes him the family priest of the house of इक्ष्वाकु; and he was not only contemporary with इक्ष्वाकु himself but, with his descendants down to the 61st generation. शाकिः *m.* According to विष्णुपुराण he was father of पराशर and was devoured by king कल्माषपाद, when changed to a man-eating Rākshasa, in consequence of a curse pronounced upon him by the sage शाकिः; he is represented as having overcome the power and speech of विश्वामित्र at the sacrifice of king सीदान, and is regarded as the ऋषि of ऋग्वेद. Once upon a time शाकि, meeting the king कल्माषपाद in the road, was ordered to get out of the way; but शाकि civilly replied that the path was his, for by the law a king must cede the way to a Brāhmaṇa. The king struck him with a whip, and he retorted by cursing the king to become a man-eater. विश्वामित्र was present there at the time, but invisible, and he maliciously commanded a man-devouring राक्षस to enter the king. So the king became a man-eater, and his first victim was शाकि.

St. 48. बाल्मीकिनादः &c., The cry of बाल्मीकि created verse, (or the voice of Vālmiki uttered its poetry,) which the great sage स्यवन could not compose. The science of medicine, which अत्रि did not invent, was uttered afterwards by the sage his son (*i. e.* आत्रेय). बाल्मीकिः was the first poet and the famous author of the Rāmāyana. Though a Brāhmaṇa by birth, he led a depraved life and was a notorious cut-throat, but was reclaimed by the sage नारद. One day while he was engaged in his

devotions he saw a fowler in the act of shooting at a pair of curlews and a curse fell from his mouth in the shape of a regular stanza. “मा निषाद् प्रतिष्ठा स्वमगमः शाश्वतीः समाः । यत्क्रीडामियुनादेकमवधीः काममोहितम् ॥” The sage discovered that it was a new mole of composition and by the advice of Brahmā composed the Rāmāyana. रुद्रवतः, The Mahābhārata, interpreting his name as signifying “the fallen,” accounts for it by a legend which represents his mother पुनोमा, wife of भृगु, as having been carried off by पुनोमन्. She was pregnant, and in her fright the child fell from her womb. The demon was softened, and let the mother depart with her infant. रुद्रवत was husband of अरुणी or सुकन्या, a daughter of the king उपरि, a descendant of Manu. He was father of अर्बु. He is also considered to be the father of हरित. The sage रुद्रवत assumed a shrivelled form and lay as if abandoned. The अश्विनः divested him of his decrepit body, prolonged his life, restored him to youth and made him acceptable to his wife सुकन्या. अत्रिः, A Prajāpati or progenitor. He was married to अनसूया and was the father of दत्तात्रेय. The moon is said to have been produced from his eye. He is one of the great seven sages ; they are :—अग्नीध्रः, काश्यपः, पौलस्त्यः, भार्गवः, आङ्गिरस्, पौलहः, and आत्रेयः.

St. 49. यच्च &c., That Brāhmanahool which कुशिक never obtained,—his son, O king, found out the means to attain it ; Sagara set a limit to the sea, which the sons of इक्ष्वाकु failed to fix before him. कुशिकः, was a king of कान्यकुब्ज. He was son of कुश and father of विश्वामित्र who, afterwards, by his severe asceticism, attained Brāhmanahood. सगर, A king of solar race, an ancestor of Rāma. When commenced to perform a horse-sacrifice for the 100th time, In-ira, stole away his sacrificial steed and carried it off to Pātāla. Sagara’s sixty thousand sons who were appointed to guard the animal, indiscreetly accused कपिल of having stolen it and were instantly reduced to ashes by that sage. In their attempt to find out the horse the sons of सगर had to dig their way to Pātāla and the boundaries of the ocean were thus increased ; hence called सागर. इक्ष्वाकु was the son of Mann वैवस्वत्, who was son of विवस्वत्, the sun. He was born from nostril of मनु as he happened to sneeze. इक्ष्वाकु was the founder of the solar race of kings,

and reigned in अयोध्या at the beginning of the second युग or age. He had a hundred sons, of whom the eldest was विक्रान्तिः. Another son named निमि, founded the मिथिल dynasty. The sons and the descendants of इक्ष्वाकु are called ऐक्ष्वाकाः. But the poet seems to have taken इक्ष्वाकवः to be the descendants of इक्ष्वाकः.

St. 50. शूर was a famous यादव king of the lunar race 47th from यदु and ruled over the शूरसेनास at मथुरा. He was the son of देवमीदुष and was father of वसुदेव and Kunti and grandfather of कृष्ण. आचार्यकं &c., Janaka got what others failed to get, a proficiency of a holy teacher in the rules of योग among the twice-born (i. e. Brāhmaṇas); and the famous deeds which शीरि (i. e. Krishna, grandson of शूर) did, शूर and his peers were powerless to achieve.

St. 51. प्रमाण n. A criterion, a standard of judging. तस्मात् &c., Therefore, neither age nor time is a criterion; some one sometime comes to distinction in the world; the sons of kings and sages have done those beneficent deeds which their ancestors could not do.

St. 52. प्रत्ययित adj. Trusted, confidential. एवं &c., The king, being thus consoled and congratulated by those confidential Brāhmaṇas, dismissed from his mind the unwelcome suspicion and rose to a higher degree of joy.

St. 53. यायाञ्जरातेत्य वनं पवित्रं, May he retire to the holy wood when he attains old age. प्रीतश्च &c., And well pleased he gave to those most excellent of the Brāhmaṇas gifts of riches with great honour; 'may he become the lord of the earth according as you have said and may he retire to holy wood when he attains old age.'

St. 54. निमित्तैश्च तपोबलाच्च, By ominous signs and through the power of asceticism. अथो &c., Then having learnt by ominous signs and through the power of his asceticism the birth of him who was to destroy birth, the great sage असित, in his thirst for true righteousness, went to the palace of the lord of the Sākyas.

St. 55. तच्च &c., The religious preceptor of the king, himself knowing ब्रह्म, took him to the palace of the lord of the people with honour and due reverence,—him who was

shining with the glory of the knowledge of ब्रह्म and of asceticism among those sages only who had the knowledge of ब्रह्म.

St. 56. स &c., That sage entered into the precincts (सन्निकर्ष) of the inner apartment of the palace of the king, which were full of tumultuous joy caused by the birth of the prince,—grave from his consciousness of power, his pre-eminence in asceticism, and the weight of his old age.

St. 57. अद्य &c. A respectful oblation to gods or venerable men, of rice, दूर्वा grass, flowers, sandal paste &c., with water. रन्तिदेव was a pious and benevolent king of the lunar race, sixth in descent from भरत. He is mentioned in the महाभारत and पुराणसु as being enormously rich, very religious, and charitable and profuse in his sacrifices. The former authority says that he had 300,000 cooks, that he had two thousand head of cattle and as many other animals slaughtered daily for use in his kitchen, and that he fed innumerable beggars daily with beef. He offered so many sacrifices that a river of blood is said to have sprung from the hides (hence called चर्मखती) of the beasts slaughtered in his sacrifices. पुरा वसिष्ठं इ रन्तिदेवः as for euphony Cf. धिक् तां च तं च मदनं च इमां च मां च. ततः &c., Then the king, having duly honoured that sage who had taken his seat with the water for his feet and with अर्घ्य, and spoke courteous words of welcome to him, as of old time रन्तिदेव greeted वसिष्ठ.

St. 58. धन्यास्मि &c., Happy am I and worthy of being favoured is my family that the venerable sire has come with a desire to see me; be pleased to command what I should do, O good sir, I am your disciple, be pleased to show your confidence in me.

St. 59. एवम् &c., Thus being invited by the king with all the feeling of his heart as was due, that sage uttered the grave and solemn words, having his large eyes opened wide with wonder.

St. 60. महात्मनि &c., This is quite worthy of you who have a noble heart, who are fond of guests, liberal and loving his duty; it is in accordance with your nature, race, knowledge and age that your mind should be thus kind towards me.

St. 61. **भूभानि धनान्यपास्य**, Forsaking houses and goods. Leaving palaces and wealth. **प्रसन्न** &c., This is that by reason of which those royal sages (of old time) forsaking, for duty's sake, palaces and wealth and always giving alms according to the rule, became rich in asceticism and poor in riches.

St. 62. **प्रयोजनं** &c., But hear the motive of my coming to you and rejoice at it; while I was journeying through the heavenly path I heard a celestial voice that a son has been born to you for the sake of supreme knowledge.

St. 63. **मनश्च युक्त्वा**, Applying (my) mind thereto *i. e.* marvelling what it should mean. **ज्ञात्वा निमित्तेश्च**, Having known its truth by ominous signs. **श्रुत्वा** &c., And having heard that voice and having applied my mind to it and having learnt ( its truth ) by means of ominous signs I am ( now ) come here with a desire to see the banner of the **शाक्य** race that has been lifted up as the banner of Indra.

St. 64. **प्रहर्षसंभ्रान्तमतिर्निरेन्द्रः**, With his mind bewildered with joy. **इत्येतद्** &c., Thus hearing those words, the king, with his mind bewildered with joy, took the prince who was lying on the lap of his nurse and showed him to the sage rich in asceticism.

St. 65. **चक्राङ्गुपाणि**, In the Lalitavistara it is the soles of the two feet that are thus marked. For **सोर्णशुक्लं** Cf. Lalitavistara p. 120. “**उर्णा महाराज सर्वार्थसिद्धस्य शुचीर्मध्ये जाता हिमरजतप्रकाशा,**” Cf. also page 375. The next epithet means that in the case of Buddha the testicles were withdrawn from sight, as with the elephant. This is still a sign of great strength in India. The detail is in the Lalitavistara also. Cf. “**कोशोपगत-वस्तिगुहः**” p. 121. **चक्राङ्गु** &c., The great sage looked at the king's son and saw with wonder that his hands had the mark of a wheel, that his fingers and toes were webbed, that between his brows there was a tuft of hair and that his testicles were ( drawn in ) like those of an elephant.

St. 66. **पद्मान्तरीवाचिताशुः**, He does not let the tears fall, for that would be a bad omen. Cf. “**निपतन्वीतवाष्पं**” Kāvya-prakāśa. This is the poet's touch. In the Lalitavistara the sage Asita weeps freely. **वाच्यद्** &c. As he gazed on the child lying

in its nurse's lap like Agni's son in the lap of Devi, tears, as it were, gathered on his eye-lashes, he sighed and lifted up his face to heaven.

St. 67. **सगद्गदं बाष्पकषायकण्ठः**, He asked in a broken voice choked with weeping. **दृष्ट्वा** &c., But having seen **असित**, with his eyes swimming in tears, the king, for the love of his son, trembled; and implored in a broken voice choked with weeping, with his hands folded and his body bent down.

St. 68. **स्वल्पान्तरं** &c., One whose age is so small, O sage, and whose brilliant birth is so wonderful, and for whom thou hast prophesied a transcendent future, wherefore on seeing him, do tears come to thee, O reverend one ?

St. 69. **न खल्विमं पातुमुपैति कालः** [= **मृत्युः**], Surely it is not death which comes to drink it. **अपि** &c., Is the prince, O reverend one, firm of breath ? Can it not be that he has been born to my sorrow ? I have with difficulty obtained a watery libation ( to be presented to me after my death ); surely it is not death which comes to drink him.

St. 70. **हस्तमारः**, The word **हस्त** at the end of a compound implies 'excellence.' **हस्तमारः** means, 'excellence of living wealth or treasure.' **अप्यक्षयं** &c., Is the star of my glory imperishable ? Is this excellent treasure ( or wealth ) of my family secure ? Shall I go happy to the other world ?—I who keep one eye ever open when my boy is asleep.

St. 71. **स्नेहं**, Suddhodana is thinking of the distress that will fall upon all to whom the boy is dear if any calamity overtakes him. **कच्चिन्न मे** &c., Can it be that my family has put forth a branch that will never flower,—destined only to wither ! Speak quickly, my lord, I feel no peace at heart ; for I know how dear this my son is to all his kin.

St. 72. **अनिष्टबुद्ध्या**, At the thought of evil *i. e.* through the fear of some impending evil. **इति** &c., Knowing the king to be thus agitated through his fear of some impending evil, the sage thus addressed him; let not your mind, O king, be other-

St. 73. नास्यन्वधात्वं प्रति विक्रिया मे स्वां वञ्चनां तु प्रति विद्मषो-  
ऽस्मि, My altered mood does not mean that I was mistaken  
about him; it is my own loss or disappointment at which I am  
grieving, for it is my time to depart. अयं च जातः जातिक्षय-  
स्यासुलभस्य बोद्धा, Lo ! he is born that shall learn the hard  
secret of how birth is to be destroyed *i. e.* he who knows that  
mystery hard to attain the means of destroying birth. प्रति  
should be construed with स्वां वञ्चनां.

St. 74. विहाय &c., Having forsaken his kingdom, being  
indifferent to the objects of sense and having attained the truth  
by fierce endeavours, then he will shine forth as a sun of know-  
ledge to destroy the darkness of illusion in the world.

St. 75. दुःखार्ण &c., He will rescue the weary world from  
the sea of sorrow, which throws up disease as its foam, whose  
wave is old age, whose strong current is death : placing it upon  
his great raft of knowledge, he will bear it (to the further  
shore).

St. 76. प्रज्ञाम्बुवेगां &c., A fair river of righteous-  
ness shall issue from this child, bursting forth with the water of knowledge,  
right conduct for its banks, meditation for coolness and shall be  
filled with religious vows as with Chakravāka birds: the thirsty  
world of living beings will drink thereof.

St. 77. दुःखार्दिभ्यः &c., He will sing unto those who are  
afflicted with sorrow, girt round by the objects of sense, and  
wandering in the paths of the forest of worldly existence, the  
way of deliverance, as to travellers who have lost their way.

St. 78. विद्वह्यमानाय &c., By the shower of righteousness  
he will give gladness to the people who are consumed, in this  
world, with the fire of love whose fuel is the objects of sense,  
as a great cloud does with its showers at the close of hot  
season.

\* St. 79. उत्तमेन दुरासदेन सख्दमताडेन, With that excellent  
blow of true righteousness which is so hard to find. दुष्णा-  
र्गलं &c., He will burst open for the purpose of escape of people,  
that door whose bolt is desire and whose two panels are illusion  
and ignorance,—with that excellent blow of true righteousness  
which is so hard to find.



St. 80. संसृज्य *ger.* Waking up. धर्मराजः *m.* The king of righteousness. स्त्रीः &c., And waking up the world, which is enveloped in its own snares of delusion, overcome by misery, destitute of refuge, this king of righteousness will effect the breaking of its bonds.

St. 81. तन्मा कृथाः &c., Therefore sorrow not thou for him : Sorrow for him who, in the world of human beings, from illusion, or lust of pleasure, or pride, shall refuse to hear, O gentle sire, his perfect religion.

St. 82. ध्यानानि लब्ध्वाप्यकृतार्थतैव, Though I have attained all the stages of deep meditation, I look upon myself as totally failed. अष्टस्य &c., And for me, I have fallen away from that grace, and though I have attained all the stages of deep meditation, I look upon myself as totally failed ; since I have not heard his धर्म ( *i. e.* religious duty ) I count even a dwelling in the heaven a misfortune.

St. 83. मेने स हि स्वामपि सारमत्ताम्, He reckoned it for an increase of his own substance *i. e.* he considered his ( son's ) excellence to be his own. इति &c., When he heard the substance ( of what असित had said ) that king of kings with his friends and wives abandoned sadness and rejoiced ; thinking such is this son of mine he reckoned it for an increase of his own substance.

St. 84. न खल्वसौ न प्रियधर्मपक्षः । सन्ताननाशाच्च भयं ददर्श, Not that he was not on the side of righteousness, but he saw alarm at the loss of his son. आर्येण मार्गेण तु यास्यतीति चिन्ताविधेयं हृदयं चकार, But thinking that ( इति ) he will go by the noble path his heart was subjected to anxiety.

St. 85. सुतनियतं *adj.* Regarding or about his son. सबहुमतसुदीक्ष्यमाणरूपः, His form gazed on reverently by all अथ &c., Afterwards the sage Asita having thus revealed the real state regarding his son to the king who was alarmed by his son's fate, departed by the way of the wind, as he had come, his form gazed on reverently by all.

St. 86. कृतमतिः &c., Having resolved and having seen the

joined him in all kinds of ways to attach him to the hearing of the words of the sage ( Buddha ) and to his doctrine, as he would have done for a dear son of his own. If nothing is missing this verse is a good illustration of what I-tsing meant when he described Asvaghosha as packing a great deal of sense into a few words. From the other records I learn that the sage Asita had a nephew, Naradatta. In some of the accounts Naradatta accompanies Asita to the city of Kapilavāsta, in others he remains behind. In all Asita makes it his first business on his return to adjure Naradatta to become one of Buddha's disciples. Cf. Lalitavistara p. 123. अथ तत्र स्वल्पितो महर्षिर्नरदत्तं माणवकमेतदबोचत् । यदा त्वं नरदत्तं शृणुयाद् बुद्धो लोक उत्पन्न इति तदा त्वं गत्वा तस्य शासने प्रव्रजे । मुनिवचनश्रवणे &c. is therefore to be construed with विनियोजयाञ्चकार, not as some scholars do कृतमतिः. Some scholars interpret कृतमतिः by 'attentive,' others by 'satisfied' ( that this child was he of whom the heavenly voice spoke ).

St. 87. विषयमतानि बन्धनानि विमुच्य, Having thrown off the bonds known as the worldly objects ( of sense ). नरपतिः &c., The king also pleased at the birth of a son, having thrown off bonds known as the objects of sense, caused his beloved son duly to go through the usual birth-ceremony in a manner worthy of his family.

St. 88. दशसु परिणतेष्वहःसु, When ten days passed. प्रयतमनाः *adj.* With his mind kept under restraint. परया मुदा परितः, Filled with excessive joy. अकुरुत् जपहोममङ्गलायाः परमतमाः स सुतस्य देवतेज्याः &c., He performed for his son most elaborate sacrifices to the gods, with muttered prayers, offerings of oblation and auspicious ceremonies.

St. 89. अपि च &c., Moreover, he himself gave to the Brahmanas for his son's welfare, cows in milk to the full number of one hundred thousand, their horns tipped with gold, with stout and lusty calves as yet untouched by age.

St. 90. यतात्मा, With a mind under full control. बहुविध° &c., Then he, with his soul under full control, having performed rites concerning various kinds of religious obser-

vances, which rejoiced his heart, on a propitious day, in an auspicious moment, gladly determined to enter his city.

St. 91. द्विरदरदमयी—Analyse द्विरदानां इस्तिनां ये रशः दन्ताः तन्मयी तां तादृशीं, Made of elephants' tusks, ivory. सितसित-पुष्पभृतां मणिप्रदीपां, Filled with all sorts of white flowers and blazing with gems. द्विरद° &c., Then the queen, with her infant son, having saluted, for her welfare the deities, sat in a costly palanquin made of elephants' tusks, filled with all sorts of white flowers, and blazing with gems.

St. 92. पुरमथ पुरतः प्रवेश्य पत्नीं. Then having made his queen enter first into the city. स्थविरजनानुगतां, Followed by the aged attendants. अपत्यनाथां, Blessed with a child. वृषतिरपि जगाम पौरसङ्घेर्दिवमर्मैर्मपवानिवाचर्यमानः. The king also went worshipped by the troops of citizens, as Indra entering heaven is worshipped by the immortals.

St. 93. प्रतीतः *adj.* Well pleased, joyous बहुविधपाटि-यशस्करं, He gave orders for many kinds of expenditure of wealth sharing glory (to everyone). भवनम् &c., Then enter-<sup>g</sup>ing his palace the pre-eminent king of the Sākya, well-pleased like Siva at the birth of six-faced god (कर्तिकेय), with his face beaming over with joy, gave order on order in quick succession for many kinds of expenditures of wealth showing glory (to everyone).

St. 94. नलकृषर—Was a son of Kubera, the god of wealth. इति &c., Thus that city named कविल, with all its inhabitants, was glad by reason of the good fortune of the birth of the king's son, like the city of the lord of wealth (धनद) crowded with heavenly nymphs, at the birth of नलकृषर.

## Canto II.

St. 1. आत्मजितः, Of him who has a control over himself. जन्मजरान्तकस्य, Of him who was to end the birth and old age. अन्धवेगेः सिन्धुरिव, As a river with the influx of waters.

St. 2. कृताकृत *adj.* Manufactured or not manufactured. Wrought or unwrought. त्रैकात्म्य, Of manifold nature or

variety. मनोरथस्याप्यतिभारभूताः *adj.* Excelling or surpassing even the capacity of his desires.

St. 3. पद्म or महापद्म *m.* The name of the southernmost of the elephants that support the world. The variant पद्मगन्धेः means 'the mighty elephants whose ichor sends forth fragrant smell.' *Cf.* "यस्य गन्धं समाग्राय न तिष्ठन्ति प्रतिक्षिपाः । तं गन्धहस्तिनं (*cl.* पद्मगन्धिने) प्रादुर्भूयतेर्विजयावहं" ॥ मण्डलमभिनेतुं न शक्यं, Could not make them go round the circle. इह, In this world.

St. 4. नानाङ्कुचिह्नेः, Adorned with various spots and marks on their bodies. नवहंसभाण्डैः, Decorated with new golden trappings. बलेन मिथ्या च धनेन चाप्तेस्तुरङ्गैः अन्य पुरं संयुक्तुभे, His city was all astir with horses some of which were procured (आप्तेः) by force, friendship and actual cost (धनेन).

St. 5. सादृश्यः *adj.* Gentle. अरजस्करः, Free from fierceness. गुणवन्पयस्काः, Giving excellent milk. बहुशरीरदुधाः *adj.* Yielding plenty of milk.

St. 6. मध्यस्थताम् &c., His enemies became indifferent; indifference grew into friendship; his friends specially became closely united; were there two sides one entirely disappeared.

St. 7. देवः प्रवर्ष काले, The god Indra rained in due time. विनाशमवर्षाशनिपातदेविः, Free from any danger of showers of hail stones and the fall of lightning.

St. 8. फल *n.* Crop, produce. फलवत्, Here is used as a noun meaning 'a fruitful crop.' ता एव चैवोदयो रसेन सारिण चैवाभ्यधिका बभूवुः, Those very plants grew simply more vigorous in juices and substance alone. I can hardly understand what these three एव in the last two Pālas eva mean.

St. 9. शरीरसन्द्देशकरेऽपि काले संग्रामसंसर्ग इव प्रवृत्ते, Even at that crisis which threatens danger to the body like the collision of battle.

St. 10. यत् Coustrue यच्च प्रतिभो विभवे शक्येऽपि नरः [उत्तमणः] परेभ्यः [अधमर्णेभ्यः] तं विभवं न प्रार्थयन्ति स्म तदा चायं [कश्चिद्भुक्तिमर्णः] सुखमधनोऽपि अभ्यर्थितः सन् विदुस्तो न बभूव, And whereas men (creditors) did not ask from others (debtors) a security's property even where it was available,—at that

time even one possessed of slender means did not, when solicited, turn his face away. प्रतिशुभः *Gen. Sing.* is used here for प्रतिशुभः and means 'a security' whether a person or property.

St. 11. अव्रतः, Not observing religious rites or obligations. नाहुषस्य ययाते राज्ञः इव, As in the reign of the king Yayāti the son of Nahusha. Nahusha was the son of अशुः the eldest son of पुरूरवाः and father of Yayāti; he having attained the rank of Indra compelled the *Rishis* to bear his litter and was cursed by them to fall from his state and to re-appear on the earth as a serpent. He was restored to his former state through the instrumentality of Yudhishtira. Yayāti was married to Devayānti daughter of Sukra and subsequently शर्मिष्ठा the daughter of *Vrishaparvan* who was ordered by her father to attend on Devayānti as a servant for the offence she had given to the latter. Through the curse of Sukra, Yayāti became old and infirm before his time, but having appeased his father-in-law he obtained permission to transfer his decrepitude to any one who would consent to take it. Out of his five sons Puru respectfully complied with his father's desire. The king, now endowed with renovated youth, passed his time in the enjoyment of pleasures. A thousand years passed in this way and still he could conceive no end to his desires. The more they were gratified the more ardent they became. Seeing this the king suddenly renounced all sensual enjoyment and fixed his mind upon a spiritual truth. He restored his youth to Puru, resumed his own decrepitude and departed to the wood of penance.

St. 12. प्रवा *f.* A place where water is distributed. A cistern. पुष्करिणी *f.* A lake. वन *n.* A grove specially devoted to practise religious asceticism. प्रत्यक्षैतः स्वर्गमिदोपलभ्यः Having beheld heaven as it were visible before their eyes.

St. 13. मुक्तश्च दुर्मिक्षभयामयेभ्यो हृष्टो जनः स्वर्ग इवाभिरमे, And the people being freed from famine, fear, and sickness, were cheered up and lived happily as in heaven. पत्नीं पतिर्वा महिषीं पतिं वा परस्परं न व्यभिचेरतुश्च, In their mutual relation, husband did not act wrongly towards (his) wife nor wife (महिषी) towards her husband.

St. 14. **धर्माय कश्चिन्न चकार तदसात्**, None injured living beings for the sake of religious duty. The performance of sacrifices was totally ceased in his kingdom. Because the performance of these rites would involve Himsā.

St. 15. **राष्ट्रमभितः स्तेयादिभिर्नष्टम्**, Round his territory theft and its kindred vices disappeared. **परचक्रमुक्तं [ अत एव स्वचक्रं स्वस्यं बभूव**, His own dominion free from foreign invasion was in peace. **यथैव पुरेषु क्षेमं सुभिक्षं च बभूव तथैवारण्येषु**, In his dominion there reigned prosperity and plenty in towns as well in forests.

St. 16. **पाप्मन् m.** Sin, crime, wickedness, evil. **कलुषं हाशाम**, Sin was still.

St. 17. **सर्वार्थसिद्धिश्च यतो बभूव**, Since a universal accomplishment of all objects took place.

St. 18. **विशालं विदुषर्षिकल्पं तनयप्रभावं दृष्ट्वा**, Having seen the great glory of her son like the sage of the gods. **ततो मायादेवी अविनाशाय दिवं जगाम**, Then the queen Māyā went to heaven that she might not die (again). In some accounts Māyā is said to have died soon after the birth of **सर्वार्थसिद्ध**, in others, she is stated to have died after seven days from the birth of her child. But here the context seems to require a longer interval, as he was ten days old when taken to the city palace from the Lambini garden.

St. 19. **मातृष्वसा**, His mother's sister, (= **प्रजापती गौतमी**, Vide Lalitavistara p.) **सुरगर्भकल्पं कुमारं**, The young prince who was like the offspring of the gods. **स्नेहेन भावेन च**, Affectionately and tenderly. **निर्विशेषं adv.** Without any distinction.

St. 20. **उदयस्थः**, Standing on the eastern mountain behind which the sun is supposed to rise. **अतमस्के पक्षे ताराधिपः इव**, Like the lord of stars (the moon) in the fortnight of brightness.

St. 21. **सगर्भाः**, Mixed or filled with. Impregnated. **सुगमयुक्ताद् हेमान् रथान्**, Golden (toy) cars yoked with deer.

St. 22. **वसनप्रयुक्ताः**, Decked with garments. **गन्धयः f.** Carts drawn by bullocks. **चामीकररीप्यचित्राः adj.** Of various forms set with gold or silver.

St. 23. तैस्तेर्विपद्योपचारिषु च र्चमाजः, Being served by various articles pleasing to the sense. बालोप्यबालपातिमो बबूव धैर्येन हीचेन विवा श्रिया च, Child as he was he behaved not like a child in gravity, purity, wisdom and dignity.

St. 24. मध्यं वयः संग्राह्य, Having attained the middle age (i. e. youth). अल्पैरहोभिर्बहुवर्षगन्वा जग्राह विद्याः स्वकुलानुकम्पाः, He learned in a few days the lore befitting his race which took many years to study.

St. 25. तैश्चैवमे &c., Having heard before from the great sage Asita the object of his future destiny ( भव्यमर्थं ) regarding the final beatitude, the thought of the king of the present Sākya race made the prince addict to the sensual pleasures.

St. 26. स्थिरशीलसंयुताकुलात्, From a family of steady moral excellence. साध्वी f. Of a virtuous conduct. वपुर्दीविनयोपपन्ना *adj.* Endowed with a beautiful form, modesty and gentle bearing. तुन्याभिधाना *adj.* Having a name worthy of her.

St. 27. ततः &c., Then after that, that dear prince of the lord of the earth, who was like सन्तुष्टमार, dwelt happily with that daughter-in-law of the lord of the Sākya as the thousand-eyed (Indra) rejoiced with Sachi.

St. 28. मनःशोभकरं प्रतीपं किञ्चिन्कथं च पश्यत, He might perhaps see some disagreeable object which would disturb his mind. हर्म्योर्दरगु, In the recesses of the palace. भ्रम्रचार *adj.* Wandering on the spot where people generally frequent.

St. 29. भूर्मा विमानेष्विव रञ्जितेषु, Gaily decorated like excellent celestial cars on the earth. सर्वर्तुसुखाश्रयेषु हर्म्येषु, In palaces affording pleasures of all seasons. उदरैस्सूर्यैः, By charming musical concerts.

St. 30. कलेर्षुदङ्गैः, With sweet sounding tabours. चामीकर-बद्धकक्षैः, Decorated with golden rims. Construe it with सुदङ्गैः.

St. 31. ललितेश्च हावैः, With charming gestures. हावः is thus defined: ग्रीवारेचकरसंयुक्तो भ्रूनेत्रादिविकाशकृतः । भाषादीपत्यकाशो वः स हाव इति कथ्यते ॥ भ्रूवञ्चितैरर्धनिरीक्षितेश्च, With stolen glances concealed by their brows.

\*St. 32. ततश्च &c., Then held by young women skilled in the ways of love and rough in the pursuit of pleasure, he fell from the sloping roof of the palace, but came not to the ground like a holy sage coming out from the surface of a heavenly car.

St. 33. तद्भाविनार्थेन च चोद्यमानः, Impelled by the destiny predicted for him. साधून् संविभ्राज, And distributed alms to saints.

St. 34. न संरञ्ज विषमं जनन्यां, The king took no delight in the unevenness of any of the stages of birth. धृत्या चपलानिन्द्रियाश्वाञ्च विजिग्ये, He subdued by firm resolution the fleet horses called the senses.

St. 35. ज्ञानं परं यद्य तदध्यगीष्ट, But he acquired that knowledge which he thought supreme. स्वाभ्यः प्रजाभ्यो हि यथा तथैव । सर्वप्रजाभ्यः शिवमाशंसं, He wished well to all mankind as much as to his own subjects.

St. 36. तं भामुसं चाङ्गिरस्माधिदेवं यथावदानर्चं तदायुषे सः, And he worshipped duly the resplendent Agni whose presiding deity is Angiras for the longevity of his son's life. अहृशं कृशानी, In large blazing fire. कृशनं n. Gold or pearl.

St. 37. शरीरं पवितुं तीर्थाम्बुभिः सन्नी, He bathed to purify his body with the waters of the holy places. मनश्च पवितुं गुणाम्बुभिः सन्नी, And to purify his mind he bathed with the waters of holy-feelings of truth. Cf. " अद्भिः शुध्यन्ति गात्राणि मनः सत्येन शुध्यति." वेदोपदिष्टं &c., He drank with his son the Soma juice as sanctioned by the Vedas as well as the heart-felt happiness of mental peace.

St. 38. सान्त्वं &c., He spoke what is pleasing and spoke not what is not profitable, he discoursed about what was true and not disagreeable, he could not speak even to himself for very shame a false pleasant thing or a harsh truth.

St. 39. कार्यवस्तु *adj.* In things which required to be done. न रागदोषाभ्रयतां प्रपेदे, He did not go to prefer either desire or dislike. अव्यवहारशुद्धं शिवं सिषेवे, He enjoyed the happiness pure on account of no dealings in money transaction.

St. 40. अभिगतायाऽभ्यार्थिने च देवाम्बुभिस्तर्पं सद्यः अचेष्टिद्विष्ट, He at once quenched the thirst of a supplicant come to him



with the water of gift. वृत्तपरम्बवेन, By the battle-axe of his good conduct. उद्वृत्त *n.* The arrogant. द्विर्द्व *adj.* Having double pride. द्विद् *f.* A collection or group of two.

St. 41. एकं &c., This stanza is simply enigmatical and has caused me no slight difficulty of interpretation. It is no small puzzle to find out what the poet meant by employing, in the verse, the numerical figures only. Neither the Chinese, nor the Tibetan nor also the English version of the work throw any light on its interpretation. I, however, with the help of Kāmandakiya Nītisāra and other works, make an attempt to drop some hints calculated to enable the reader to form some idea of the verse in question. एकं विनित्ये, 'He disciplined (first) his own imind,' ( *i. e.* एकं मनो विनित्ये *Cf.* Kāmand. Nīti. I. 37. " एक-स्वैव हि योऽज्ञातो मनसः मन्त्रिर्बर्हणे । महीं सागरपर्यन्तां स कथं ह्यबजे-ष्यति ॥ ") or 'He disciplined his primeminister ( *i. e.* एकं महामात्यं ) in the political affairs of his kingdom,' or एकं चक्रं 'One wheel of the world governed by a sole universal monarch' ; स जुगोप सप्त. 'And preserved the seven requisites of regal administration' ( which are,—“ स्वाम्यमात्यश्च राष्ट्रञ्च दुर्गं कोशो बलं सुहृद् । परस्परौपकारीदं सप्तान् राज्यमुच्यते ” ॥ Kām. 4 l., 8. 4-5., स्वामी, Monarch, अमात्यः Prime-minister, राष्ट्रं Territory. दुर्गं strong-hold, कोशः Treasure, बलं An army, सुहृद् A friend or an ally ), or 'a ministry of seven councillors' ( they are :—“ मीला-ञ्शास्त्रविदः सुरार्हलक्ष्मणक्षान् कुलोद्भवान् सचिवान् सप्त चाष्टौ वा कुर्वीत सुपरीक्षितान् ” ॥ इति ), or 'seven political expedients' *i. e.* उपायाः ( which are :—“ साम दामश्च दण्डश्च भेदश्चेति चतुष्टयं । मायपेक्षेन्द्र-जालश्च सप्तोपायाः प्रकीर्तिताः ” इति. Kām. 8, 4-5, 17. 3. ) or 'He protected the seven divisions of the terrestrial world ( which are :— जम्बुः, पूक्षः, शाल्मलिः, कुशः, क्राञ्चः, शाकः and पुष्करः ); सतिव तत्याज, = सप्त व्यसनान्यैव तत्याज, 'He left off the seven vices, *i. e.* वाक्पारुष्यं violence in words or abuse, दण्डपारुष्यं violence by actual assault, अर्थदुषणं unjust seizure of one's property ( these three come under क्रोधजानि व्यसनानि ), सुगया hunting, शूतं gambling, स्त्रियः addiction to women, पानं drinking spiri-rituous liquors ( these come under कामजानि व्यसनानि ); Manu says,—“ पानमक्षाः स्त्रियश्चैव सुगया च यथाक्रमम् । एतत्कष्टतमं विद्याद्युक्तं कामजे गणे ॥ दण्डस्य पातनञ्चैव वाक्पारुष्यार्थदुषणे । क्रोधजेऽपि गणे वि-यात्कष्टमेतत्त्रिकं सदा ” ॥ See also Kāmand. Nī. XIV. verses 6 to

18. pp. 89-94. ररक्ष पञ्च, 'And took care of the five,' *i. e.* (1) कर्मणारम्भीषायः, (2) पुरुषद्रव्यसम्पत्, (3) देशकालविभागः, (4) विनिपातप्रतीकारः, (5) कार्यसिद्धिः, *Cf.* Kām. Niti. "सहायाः साधनोपाया विभागो देशकालयोः । विनिपातप्रतीकारः सिद्धिः पञ्चाङ्गमिष्यते" ॥ or 'five kinds of peace-making ;' *Cf.* Kāmand. Niti. XVII. 4-5. "परस्परौपकाराणां कीर्तनं युगकर्मसु । सम्बन्धस्य समाह्वानमाययाः सम्प्रकाशनम्" ॥ "वाचा पेशलया माधु तवाहमिति चार्पणम् । इति मामप्रयोगज्ञैः साम पञ्चविधं स्मृतम्" ॥ or "He ruled over the five castes" *i. e.* ब्राह्मणक्षत्रियविद्वज्जननिषादाः ; प्राय त्रिवर्गम्, 'He attained the three cardinal virtues', *i. e.* त्यागः, charity, सत्यम् truth, शौर्यम्, heroism or bravery, *Cf.* Kāmand. Niti. IV. 24. "त्यागः सत्यञ्च शौर्यञ्च त्रय एते महायुष्माः । प्राप्नोति हि युष्मान्सर्वानैतैर्युक्तो नराधिपः" ॥ or 'the three regal powers,' which are :—प्रभावोत्साहमन्त्रजास्तिप्रः शक्तयः *i. e.* प्रभावः heroic power inherent in a king or monarch, उत्साहः heroic energy, and मन्त्रः counsel or policy) ; or 'He obtained the set of three conditions,' *i. e.* वृद्धिः progress, स्थानं remaining stationary, क्षयः decline, these three conditions constitute an empire. Or 'the three kinds of सिद्धयः or complete attainment of an object' (which are:—प्रभुसिद्धिर्मन्त्रसिद्धिरुत्साहसिद्धिश्चेति, प्रभुसिद्धिः the complete attainment of the object of king's policy, मन्त्रसिद्धिः, The effecting or carrying out of a deliberation or policy, and उत्साहसिद्धिः, The effecting or carrying out of king's heroic energy. Or 'the three kinds of elevations or advantages,' *i. e.* आत्मोदयमित्रोदयमित्रमित्रोदयाश्चेति, (which are:—आत्मोदयः Self-elevation or advantage, मित्रोदयः The elevation of a friend or a ally, मित्रमित्रोदयः, The elevation or advantage of a friend's friend. Or 'He attained the three objects or pursuits of life,' *i. e.* धर्मार्थकामास्त्रयः पुरुषार्थाः, धर्मः religion or virtue, अर्थः the wealth, कामः pleasures, (In Mahābhārata Bhīmasena addresses युधिष्ठिर, and says:—"धर्ममर्थञ्च कामञ्च यथावद्दत्तां वर । विभज्य काले कालज्ञः सर्वान्सेवेत प्रण्डितः" ॥ स्मृत्यन्तरेऽपि । "धर्ममर्थञ्च कामञ्च यथाशक्ति न द्वापयेत् ॥" In स्कन्दपुराण it is also supported:—"धर्मात्मस्यञ्च ज्ञानञ्च यस्माद्बुभ्रयमान्पुयात् । तस्मात्सर्वं परित्यज्य विद्वान् धर्मं समाचरेत्" ॥); बुद्धये त्रिवर्गम्, 'He had a mastery over the three-fold knowledge,' *i. e.* the sacred revelation in its three-fold form of hymn, sacrificial formulā and song, afterwards represented by ऋग्यजुःसामानि, *Cf.* Kāmandaka. Niti. II. 12. "ऋग्यजुःसाम-

नामानस्यो वेदास्ययी मता । उभौ लोकाववाप्नोति त्रय्यां तिष्ठन्पथाविधि " ॥  
 or ' He knew the three commercial enterprises ' *i. e.* त्रयी वार्ता  
 (which are:—पाशुपाल्यं rearing cattle, कृषिः agriculture, वाणिज्यं,  
 trading, commerce, *Cf.* Kāmandaka. Niti. II. 14. " पाशुपाल्यं  
 कृषिः पण्यं वार्ता वार्तानुजीविनाम् । संपन्नो वार्तया साधुर्न दृतेर्भयसु  
 ष्टति " ॥ or ' He understood the propriety of three kinds of in-  
 juries or wrongs, ' *i. e.* हिंसात्रयं ( which are:—कायिका personal  
 or actual violence, मानसिका, mental or malice, and वाचिका,  
 verbal or abuse ), or ' He knew the three kinds of miseries  
 to which human beings are subject ' ( which are :— आध्यात्मिकं  
 misery caused by the mind, आधिभौतिकं misery caused by ani-  
 mals, आधिदैविकं misery caused by fate ); जज्ञ द्विवर्गम्. ' He  
 understood the two divisions of political science or state-policy, ' *i. e.*  
 आत्मोदयः परहानिश्च, ( which are :—आत्मोदयः, Self-eleva-  
 tion or rise or advantage and the destruction of an enemy ); Or  
 ' He understood with precision the sense of two kinds of  
 punishment, ( शारीरदण्डः अर्थदण्डश्च, शारीरदण्डः corporal punish-  
 ment, अर्थदण्डः Fine ). *Cf.* Nārada:—" शारीरार्थश्च दण्डश्च दण्डो  
 हि द्विविधः स्मृतः । शारीरस्ताडनादिभ्यु मरणान्तः प्रकीर्तितः । काकिण्यादि-  
 स्वर्थदण्डः सर्वस्वान्तः तथैव च " ॥ or स्मृतवाक्, kind yet sincere  
 language, and त्यागः Gifts, donations, distribution of alms : or  
 वैराग्यं, absence of all worldly desires and appetites, and ज्ञानं,  
 Sacred or religious knowledge, especially that which is derived  
 from meditation on the higher truths of religion and philosophy  
 and which teaches man his own nature and how he may be  
 re-united to the Supreme Spirit. प्रजुही द्विवर्गम्, ' And he aban-  
 doned the following two sets of कामक्रोधी *i. e.* passion and  
 anger, शोकमोही *i. e.* शोकः grief, मोहः darkness or delusion of  
 mind preventing the discernment of truth, (*i. e.* leading men to  
 believe in the reality of worldly objects and to addict themselves  
 to mundane or sensual enjoyment), अहन्ताममते, *i. e.* अहंता  
 egotism, pride, haughtiness, self-elusion, spiritual ignorance,  
 ममता minuteness, the sense of *meum*, the considering any-  
 thing as belonging to one's self, attachment to.  
 भयभये *i. e.* भयं terror, fear, danger, अभयं absence or  
 removal of fear, safety. The following is a Sanskrit  
 explanation of the verse after Vedānta doctrine kindly sent  
 to me by Pandit Nārāyana Śāstri Belāpurkar of Alāudi,

एकं विनिन्द्यै, एकमज्ञानं विनिन्द्ये विजिगाय । स जुगोप सय, सप्तभूमिकाः ।  
 तथाचोक्तं वासिष्ठे । “ज्ञानभूमिं द्युनेच्छाख्या प्रथमा सद्युवाहना । विचारणा द्वितीया  
 तु तृतीया तनुमानसा । सस्थापत्तिश्चतुर्थी स्यात्ततोऽसंस्कृतात्मिका । पदार्थभाविनी  
 षष्ठी सप्तमी तुर्यगा स्मृता ” इति ॥ समैव तस्याज । “तत्राग्रेपितमज्ञानं तस्य भूमी-  
 रिमाः षणु । बीजजाप्रत्तथाजाग्रन्महाजामत्तयैव च ॥ जाग्रत्स्वप्नस्तथास्वप्नः  
 स्वप्नजाग्रत्सुषुप्तकं ” ॥ इति समविधो मोह इति वासिष्ठे । ररभ पञ्च । विशिच्चां  
 ( सौमनानां ) पञ्च स्कन्धाः । रूपवेदनाविज्ञानसंज्ञासंस्काराः पञ्चस्कन्धाः ।  
 तत्र विषयप्रपञ्चो रूपस्कन्धः, नामप्रपञ्चः संज्ञास्कन्धः, धामनाप्रपञ्चः संस्कार-  
 स्कन्धः । एवं पञ्चविधो परिवर्तमानो विज्ञानसन्तान एवात्मंति विशिच्चां सर्वेषु  
 सरीरेषु स्कन्धपञ्चकारिन्क आत्मानाम्तीति । अथवा पञ्च यमाः । “अहिंसासत्या-  
 स्तेयमसत्याचार्यापरिग्रहाः । अथ वा पञ्च नियमाः । शौचसंतोषतपःस्वाध्यायेश्वर-  
 प्रणिधानानीति वेदान्तसारे । प्राप त्रिवर्गम् । परमार्थेऽपि प्रभावोत्साहमन्त्रजास्तिव  
 सक्तयो ज्ञयाः । बुद्धे त्रिवर्गम् । हिंसात्रयं कार्याका मानसिका वाचिका चेति ।  
 अथ वा तापत्रयाणि । आधिभूताध्यात्मिकार्थिद्वैवतानि दुःखानि । जज्ञे द्विवर्गम् ।  
 परापरविद्ये वेदितव्ये इति भ्रुनः । परापरविद्ये स्वर्गमोक्षौ । प्रजहौ द्विवर्गम्  
 अहंताममने धर्माधर्मा ।

St. 42. कृतागमोपि &c., Guilty persons even though declar-  
 ed to be killed he did not order them to put to death, nor even  
 looked on them with wrath; and bound them with a reform  
 ( फलेन produced in their conduct ) by his conciliatory words  
 ( सान्त्वन ) and their discharge was even declared with no in-  
 fliction of injury.

St. 43. आर्षाणि &c., He observed great religious vows  
 prescribed by old sages; he threw aside hostile feelings long  
 cherished; he acquired glory redolent with the fragrance of  
 virtue; he relinquished the quality of passions producing  
 defilement.

St. 44. बलि *m.* A tribute, a tax. अपट्ट *adj.* Not set-  
 tled, not fixed. परवस्त्वभिया *f.* A desire to covet another's  
 property. अधर्म *m.* Behaviour contrary to religious and civil  
 law *i. e.* wrong doings.

St. 45. तस्मिन् भूमिपती तथा प्रवृत्ते सति, When that lord of  
 the earth began to behave in that manner *i. e.* in the prescrib-  
 ed code of conduct. शमात्मके &c., Like the senses of one deeply  
 absorbed in Yoga contemplation whose mind extremely pleased  
 is abstracted in profound repose.

St. 46. सुयशोधरायां, In her who was extremely glorious. राहुसपत्नवक्त्रः, With a face like the enemy of Rahu i. e. the Moon.

St. 47. इष्टपुत्रः, Who longed for a son. परमप्रतीतः, Greatly delighted. इति f. Progress, advance, increase, continuance.

St. 48. मे पुत्रगतः स्नेहो ममिव पौत्रस्य कथं स्यात्, O how can my son feel that love for my grand-son which I feel for him? ममिव, In the same zeal as I do for my son. It should be construed with स्नेहः. These words of the king have a clear bearing to the fact that when Sarvārtha-silla (Buddha) left his home, his dear wife, his babe-child forever and went to the forest as a recluse. *Vide* II 54. पुत्रप्रियः स्वर्गनिवारुक्षन्, Like one who fondly loves his son and is about to rise to heaven.

St. 49. यशसान्वितानां प्राथमकालिकानां राजर्षिभाणां, Of those excellent kings pre-eminent in glory and who flourished in the first Kalpa. कल्प m. a day of Brahman covering 432 million years of mortals and measuring the duration of the world. शुक्लान्यसुक्त्वापि, Even without putting aside their white garments. Here the word वस्त्राणि is suppressed by the poet.

St. 50. स पुण्यकर्मा, He of holy or pious deeds. दीप्त *adj.* conspicuous. उत्सिन्धुः, Desirous to diffuse.

St. 51. अर्चयित्वा ( देवान् ), Having worshipped the gods. स्थितधीः *adj.* Whose royal glory was steady. पुत्रस्तितये, For the well-being of his son. स्वयंभुवं आर्चिकं जजाप, He muttered Rik hymns relating to स्वयंभु. क m. The god Brahmā, (प्रजापति). आदिकाल m. Primitive time, primeval age. First aeon.

St. 52. शास्त्रं विममशं, Pondered over the Sūtra. ह्यमं सिषेवे, Practised perfect calm. नियमं विषेहे, Endured the rigour of religious observances. वशीव कंचिद्विषयं न मेजे, Did not enjoy any object of sense like a sage who has subdued his passions. विषय m. A territory. Kingdom.

St. 53. ह्यम् m. Glory, fame. आत्महेतोः, For the sake of his soul or self. धर्मार्थमात्मस्थितिमाचकाद्भ, He desired the continuance of his soul for the sake of righteousness.

St. 54. सद्भिर्निपातं *adj.* Laid down by the wise. मत्ति-तन्व सिद्धम् *adj.* Established by the Vedas. इद्वा &c. On any

account my son after having seen his son's face shall not go to a forest when he is (every way) dependent (नाथमानः) on me. The poet seems to have used कथं in the sense of कथमपि 'on any account'.

St. 55. आत्मसंस्थां धियं रिरक्षिषन्तो वृभिपालाः, The lords of the earth wishing to keep their prosperity their own. धर्मकामः *adj.* Loving his religion or duty. धर्मात्ररक्ष, Kept off his son from religion. विषयेष्वनुत्त, Set him free to the objects of sense.

St. 56. उपचितकर्माणि, Though he had accumulated the consequence of his previous acts. इती रुढमूले सति, When the motive has struck deep its roots. अद्वयमसत्त्वाः *adj.* Of incomparable nature; of pre-eminent nature. विषयसुखरसज्ञाः *adj.* Knowing the flavour of the pleasure sprung from the objects of sense. याचहोषिं नापत्, Until he has not acquired wisdom.

### Canto III.

St. 1. ततः कदाचिद् &c., Then once upon a time, he heard of the forests, carpeted with tender green grass with their trees resounding with male cuckoos, adorned with lotus-lakes, and redolent with the fragrance of benzoin.

St. 2. स्त्रीजनबहुमानां *adj.* Beloved by women. मनोज्ञभाव *m.* Beautiful appearance. अन्तर्युहं *n.* An inner apartment of the house.

St. 3. मनोरथस्य भावं निहाम्य, Having heard of the character of the wish. पुत्राभिधानस्य, Going by the name of a son. लक्ष्म्याः योग्या, Worthy of his royal dignity. विहारयात्रा *f.* Pleasure party.

St. 4. आर्चस्य पृथग्जनस्य संपातं, An encounter of afflicted low persons. दुःकुमारचित्तः कुमारः संविग्नचेता मन्यमानः इव मासुत्, That prince of tender nature should not think himself as if distressed in his heart.

St. 5. प्रत्यङ्गहीनाम्, Of mutilated limbs. विकलेन्द्रियात्, Of defective senses. जीर्णाक्षरादीन्, Decrepit, sick and others. कृपण *adj.* Extremely dirty, filthy, squalid. परेण साम्ना, With greatest gentleness.

St. 6. विनीतासुचरः, With disciplined attendants. काले, At a proper time. कृताभ्यह्वयः *adj.* With a permission granted to him.

St. 7. स्नेहाक्ष चैनं मनसा मुमोच, But in his heart, through affection, he could not let him depart.

St. 8. ततः स &c., He then mounted a golden car, having beautiful stripes of reins bright like flashing lightning and yoked with four gentle horses wearing golden-trappings.

St. 9. प्रकीर्णोज्ज्वलपुष्पजालं, Which was strewn with heaps of radiant flowers. विषकृतमाल्यम्, With garlands suspended. भ्रमन्त्यताकम्, With fluttering banners. सदृशानुयात्रः *adj.* With a worthy retinue.

St. 10. कीदृहलाक्षीलात्पलभिः स्फुटितर्नैर्नयैः कीर्यमाणः इव, As if beshowered by thier eyes having the splendour of blue lotuses and opened wide with curiosity.

St. 11. सौम्यगुणेन, For his gentle disposition. दीप्ततया For his bright appearance. सौम्यव्यतः &c., Some spoke highly of the beauty of his fine face and others, blessed him for the longevity of life.

St. 12. कुञ्जाः, Hump-backed. महाकुलभ्यः, From great families. केरातवामनानां व्यहाः, Troops of foresters and dwarfs. These are generally the attendants in a seraglio. कृशेभ्यो निवशनेभ्यः, From small houses. देवानुयात्रध्वजघन, Like the banners of the procession of the gods.

St. 13. प्रेष्यजनान्प्रवृत्तिं श्रुत्वा, Hearing the news from the attendants. मान्येन जनेन कृताभ्यनुज्ञाः स्त्रियः Women who were permitted by their respectable elderly persons.

St. 14. वस्तकाशीगुणविघ्निताः, Hindered by the strings of their girdles which had slipped down. सुमप्रयुद्धाकुललोचनाः *adj.* With their eyes bewildered as just awakened from sleep. वृत्तान्तविन्यस्तविभूषणाः *adj.* Having their ornaments put on in the stir of the news.

St. 15. प्रासाद् &c., Frightening away the flocks of house birds by the noise of their zones and the jingling of their anklets and resounding on the surface of the stair-cases and of palaces, and violently pushing away one another through their haste.

St. 16. श्रोणीरथाः, Hips and loins. दुरुन्वाहतिं जघहुः, Delayed their motion by the weight.

St. 17. गतिं निजग्राह. Checked her motion. द्विषा रङ्गप्रयुक्तानि बिभ्रुषणानि निगृह्यमाना प्रगन्धानि ( कृत्वा दर्शितवती ), Hiding with shame her ornaments worn in seclusion (and now) boldly displayed.

St. 18. परस्परं &c. There in the windows was seen the restlessness of those women who had then on them jingling ornaments, who were heaped together in the mutual press and who had their ear-rings swung about by collision.

St. 19. परस्परंवाश्रितकृण्डलानि, With their ear-rings resting together mutually. मयतानि हर्ष्येज्जिव पङ्कजानि, As if they were (real) lotuses attached to the houses.

St. 20. विमान *n.* A seven-storied palace. वातायन *n.* A window. विमान *m. n.* A celestial car.

St. 21. वातायनानामविशालभावात्, Through the narrowness of the windows. अन्योन्यगण्डार्थितकृण्डलानि, Having their ear-rings placed on each other's cheeks. वद्धाः कलाया इव पङ्कजानाम्, Like the bunches of lotuses tied together.

St. 22. गामिव गन्तुकामाः, As if longing to go down to the earth. यामिव गन्तुकामाः, As if wishing to soar up to heaven.

St. 23. नाज्वल्यमानं वपुषा श्रिया च, Radiant in his beauty and glory. जनेश्वरोचर, Softly whispered. शुद्धमनाभिः, With pure mind. अन्यभावान्न खलु, Indeed from no bad motives.

St. 24. व्याघ्रतपीनबाहुः *adj.* Having long and stout arms. रूपेण साक्षादिव पुष्पकेतुः, Like the flower-bannered god in beauty visibly present.

St. 25. विनीतिः परिः, By gentle citizens. शुचिधीरवेशीः, Having white and sedate dresses. तत्पूर्वम् *adv.* For the first time. मने पुनर्भावमिवात्मनश्च, And he thought that it seemed to be a revival of his existence.

St. 26. शुद्धाधिवासा देवाः, The gods having pure abodes. संचोदनार्थं क्षितिपात्मजस्य, To stir up the heart of the king's son.

St. 27. दृष्ट्वा नरेभ्यः पृथगाकृतिं तं. Having seen him different in form from other men. संश्राहक *m.* A driver of the car. आन्तास्थः *adj.* He in whom confidence has sprung up. With full confidence. तत्रैव निरुक्तमनिविट्टाष्टिः, With a steady gaze fixed on that very man.



St. 28. यद्विचिन्तयत्तः *adj.* Having his hand resting on a stick. भ्रूल्लसत्तः *adj.* With his eyes hidden beneath his brows. शिथिलानताङ्गः *adj.* With his limbs bent down and hanging loose. किं विक्रियेषा प्रकृतिर्यदृच्छा, Is this a change (produced in him) or his natural state or an accidental occurrence.

St. 29. संरक्ष्यमप्यर्थं निवेद्यामास, Revealed the secret which should have been kept very carefully. अदोषदर्शी *adj.* Seeing no fault of his in revealing the king. तैरेव देवैः कृतबुद्धिमोहः *adj.* Whose mind was bewildered by those very gods.

St. 30. बलस्य व्यसनं, The ruin of vigour. शोकस्य योनिः, The source of sorrow. रतीनां निघनं, The destruction of sexual pleasures. मग्नः *adj.* Broken down.

St. 31. कालेन भ्रूयः परिबृष्टसुव्याम्, And in course of time he often crawled on the ground. क्रमेण, Step by step. वयुस्मात् युवा, A youth having his limbs fully developed.

St. 32. चलित *adj.* Started.

St. 33. आयुष्मतो<sup>०</sup> &c., It will come, without doubt, through the influence or power of time by the advancing age even to my long-lived sire; all this world thus knows that old age will destroy their handsome forms and yet they wish to have it so.

St. 34. पूर्वाशयशुद्धबुद्धिः *adj.* Who had his mind purified by the impressions of his former will-power. विस्तीर्णकल्पाचितपुण्यकर्मा *adj.* Who had collected a store of merits during the (preceding) expansive aeons (कल्प). महाशनिर्षोषमिषान्तिके गीः, Like a bull who (has heard), near it, the thunder of a great lightning fall.

St. 35. वाक्यं स संविद्यमिदं जगद्, He uttered the following words in a distressful manner.

St. 36. निर्विक्रमं *adv.* All alike. प्रत्यक्षतोऽपीदृशानीक्षमाणः *adj.* Even when the world sees such a fate visibly impending.

St. 37. एवं गते, If such is (our) condition. उद्यानभूमौ हि कुतो रतिर्मे, Whence can I feel delight in the pleasure-garden? जराभवे चेतसि वर्तमाने, When the thoughts sprung from old-age haunt my mind.

St. 38. ततः कुमारो &c., Then the prince, lost in thought, went to that very palace as if it were empty.

St. 39. जरा जरेति प्रपरीक्षमाणः, As he continually kept reflecting, "old age, old age." शून्यः, Once more. तेनैव क्रमेण, With the same arrangement as before.

St. 40. व्याधिपरीतगात्रं अपरं मनुष्यं, Another man whose limbs were completely affected by disease. तद्रतदृष्टिरेव, As soon as he fixed his gaze on him.

St. 41. स्थूलोदरः, With a swollen belly. श्वासचलच्छरीरः *adj.* Having his frame shaking as he pants. अस्तांसबाहुः *m.* With his shoulders and arms hanging loose. कृशपाण्डुगात्रः *adj.* Having his limbs thin and pale.

St. 42. सौम्य, O Gentle prince. घातुप्रकोपप्रभवः प्रवृद्धः रोगान्निधानः सुमहाननर्थः, A very great calamity named disease, grown up and sprung up by the irritation of the ( three ) humours of the body. हाक्रोऽपि येनैव कृतोऽस्वतन्त्रः, Which has made even this strong man ( हाक्रः ) no longer master of himself.

St. 43. अस्वैव जातः पृथगेषदोषः । सामान्यतो रोगभयं प्रजानाम्, Is this evil peculiar to him or are ( all my ) subjects alike threatened by sickness ?

St. 44. एवं हि &c., Thus pressed round by diseases men ran to pleasure though racked with pain.

St. 45. इति श्रुतार्थः *adj.* Having heard this account. विषण्णचेतः *adj.* Having his mind deeply distressed. अम्बुनिगतः शशीव स प्रावेपत, He trembled like the moon reflected in waves of water.

St. 46. लोकः विभ्रममनुषेति, People come to the state of the fearlessness ( of mind ). विस्तीर्णविज्ञानम् &c., Alas ! for the great ignorance ( विज्ञान = अज्ञान ) of men who smile when still not free from terrors of disease.

St. 47. निवर्त्यतां सूत बहिःप्रयागात्, O Charioteer, let the chariot be turned back from going outside. श्रुत्वा &c., Having heard ( this ) alarm of disease, my mind shrinks into itself, repelled from pleasures.

St. 48. निवृत्तहर्षः *adj.* With his joy totally departed. With his joy gone forever. प्रचयाननुक्तः *adj.* Absorbed in

thought. तं द्विस्तथा प्रेक्ष्य च सखिद्वनं, Having seen him thus returned a second time. पुर्यागमं भूमिपतिश्चकार, The lord of the earth returned of his capital. It appears that the king had accompanied शौचोदनि to his विहारयात्रा at this time. But no mention, of this fact, has been made in any of the previous verses by Āśvaghoṣa; it is simply to be inferred from the above verse. *Vide* Stanza 3 of the same.

St. 49. निमित्त *n.* An apparent cause. The occasion. संत्यक्तमात्मानेन मेने, He felt himself as deserted or abandoned by him (*i. e.* by his son). मार्गस्य शौचाभिहित्वा तस्मै । बुकोश रुष्टोऽपि च नोद्यदपङ्कः, Though he was enraged he simply rebuked him whose duty it was to keep the road clear and did not inflict on him a severe punishment.

St. 50. भूयश्च &c., And again he arranged for his son all varieties of worldly enjoyments to the highest degree (विशेषशुकरं); thinking in his mind that even with the restlessness of his senses he would not forsake him nor would even be able to do so.

St. 51. यदा &c., And even when his son did not at all find pleasure, in the inner apartment of women, by means of the objects of the senses, sweet sounds and the rest, he issued orders for a trip outside, thinking to himself, 'It may perhaps create a diversion of sentiments.' Here रसान्तर seems to be a technical term of Rhetoric. In Alankār usually eight sentiments are enumerated *i. e.* सङ्कारहास्यकरुणरीतिवीरभयानकाः । वीभत्साद्भुतसंज्ञी चेत्यहो नाट्ये रसाः स्युताः । Kāvya-prakāśa IV.; but ज्ञान्त and वात्सल्य and भक्ति are sometimes added to these; Rasa constitutes the essence in poetry in opinion of most writers on Rhetoric. *Cf.* Rāmāyana I. सङ्कारवीरवीभत्सरौरहास्यभयानकैः । करुणाद्भुतज्ञान्तिश्च युक्तं कार्थं रसैरपि ॥

St. 52. स्नेहाच्च भावं तनयस्य बुद्ध्वा । संनिगदोपानविचिन्त्य काञ्चित्, And having known, through affection, the true condition of his son, never thinking of any ills that might come from his haste. वारहृक्याः *f.* The chief of a number of harlots. कलास्वभिज्ञाः *adj.* Well-skilled in (all) the soft arts that can please.

St. 53. नरेन्द्रमार्गे विशेषेण स्वलङ्किते, The royal road being specially decorated. व्यत्यास्य *ger.* The king made the prince

to go out, having ordered the charioteer and the chariot to proceed in a contrary direction ( to the previous one).

St. 54. ततस्तथा गच्छति राजपुत्रे । तैरेव देवैर्विहितो गतासुः, When the king's son was going on his way in that manner ( i. e. in the royal pomp), the very same gods ( of the सुद्धाधवास ) created a dead man. तं चैव &c., Only the charioteer and the prince, and none else saw that dead man being carried along the road.

St. 55. क्षीर्नमनुष्यैः &c., Who is followed by mournful men and who though adorned is bewailed.

St. 56. ततः स &c., Then that driver who knew the truth and whose mind was overpowered by the gods who possessed pure hearts and holydwelling revealed this truth to his lord though it was not to be revealed.

St. 57. बुद्धीन्धियं &c., This is some one who is bereft of his intellect, senses, vital breaths and qualities, lying asleep and unconscious like wood and straw, is abandoned alike by friends and foes, after they have carefully bound up and guarded him.

St. 58. किञ्चित्तुमुमुक्षुने, A little agitated, somewhat startled. किं &c., Is this an accident peculiar to this man alone, or is such the end of all people ( in general ) ?

St. 59. सर्वप्रजानामयमनुकर्मा, This is the destroyer of all people. This is the god who puts all people to death. इति तस्य &c., Death is certain to all in this world ; be it a mean man, a man of middle state, or a noble.

St. 60. सद्यः विवसाद्, Instantly sank down. अन्तेन संश्लिष्य च कुरारामं, Leaning against the end of the wooden frame of the car. प्रोवाच निरादवता स्वरिज, And spoke with a voice deep resounding.

St. 61. इयं च, Is this the end inevitable to living beings and yet people putting aside all fear become careless ? मनांसि &c. Hard I think must the hearts of men be, who passing by such a road are yet self-composed.

St. 62. ज्ञानाधिनाशं &c., How can a rational being, who knows what destruction is, stay careless here in the time of calamity ?

St. 63. विशेषदुःखं &c., But by king's command he went to the forest named Padmakhandā specially prepared ( for the prince ).

St. 64. ततः &c., Then he beheld that charming forest, like Nandana forest itself, full of young trees laden with flowers with delighted and intoxicated cuckoos wandering about and with beautiful lakes filled with lotuses and furnished with watering places.

St. 65. वरानुना° &c., Then the king's son was forcibly carried away to that forest full of troops of beautiful young women, like a sage who had newly taken his vow and consequently afraid of obstacles, as it were taken to the palace of the lord of Alakā surrounded with lovely heavenly nymphs.

### CANTO IV.

St. 1. तस्मात्पुरोषानात्, From that city-garden. कीदृहलचले-  
क्षणाः *adj.* With their eyes restless through eagerness. प्रत्युज्ज-  
न्तुर्वपुस्तं, Went forth to receive the son of the king. कान्तं वरमिव  
स्त्रियः, Like women do their lovely bride-groom.

St. 2. विस्मयोत्कुम्भलोचनाः *adj.* With their eyes wide  
open in wonder. समुदाचारं चक्रिरे, Paid their due homage. पद्म-  
कोशनिवेशैः करैः, With their hands folded and looking like the  
interior or calyx of a lotus.

St. 3. तस्युः &c., And they stood surrounding him, with  
their minds disturbed by the heart-churning god ( i. e. passionate )  
as if they were drinking him in with their eyes steady and full-  
blown with love.

St. 4. मारो विग्रहवानिति, Like the god of love endowed  
with bodily frame. मण्डितं &c., Decorated as he was with  
brilliant signs as with natural ornaments.

St. 5. सौम्यत्वाच्चैव वैर्याच्च, From his gentleness and  
gravity. विजङ्गिरे, Regarded. सुधांशुः *adj.* Having ambrosial  
beams. साक्षात्, Visibly present.

St. 6. वदुषाकुहाः, Smitten by his beauty. निग्रहीतुं प्रवेतिरे,  
Strove to catch hold of him. अन्दोन्वं &c., And fixing their  
gaze on each other sighed softly.

St. 7. एष &c., Thus those women only looked on him, simply gazing with their eyes they spoke not, nor did they smile, as if bound up by his power.

St. 8. ताः &c., But having seen them thus abstained from their love operations, bewildered in their love, the intelligent उदासी the son of his family priest spoke the following words.

St. 9. सर्वाः सर्वकलाज्ञाः स्य, Skilful in all the graceful arts. भावग्रहणपण्डिताः *adj.* Clever in knowing the language of amorous sentiments. रूपवीर्यसंरक्षाः *adj.* Endowed with or possessed of beauty and youth. स्वयुगेर्मुक्यतां गताः, Attained pre-eminence or highest rank by their own qualities.

St. 10. प्रागेव is equivalent to क्विमुन 'how much more,' 'much more,' 'still more,' in Bullhist writings. शोभयत &c., With these graces (युगेः) you embellish even the Northern Kurus, you, even the dances of Kubera, much more this earth.

St. 11. शक्ताः &c., You are able to move even the sages from whom passions have departed, and to ensnare even the gods fascinated by heavenly nymphs.

St. 12. संराग *m.* Affection, passion. भावज्ञानेन &c, By your skill in expressing the heart's feeling, by your coquetry, your amiableness, and your excellence of beauty, you are able to enrapture even women, how much more easily men ?

St. 13. तासां &c., This amorous acting of such a description proceeding from you who are of such a kind and acting in your own power will never bring forth success.

St. 14. इदम् &c., This amorous action of yours would be fit for new brides whose eyes are entirely over-powered with shame or it might perhaps be worthy of the wives of cowherds.

St. 15. यद्यपि &c., Even if this hero be great by reason of the power of his royal glory, yet great is the might of women, let this, therefore, be your firm resolve in this case.

St. 16. पुरा हि &c., In olden time, it is said that a great sage, hard to be conquered even by the gods, was beaten by the strokes of her feet by a harlot, a beautiful woman at Kási.

St. 17. मन्थाल° &c., A Buddhist mendicant named मन्थाल-गीतम, was (also) formerly spurned by बालमुखा with her leg, and wishing to please her, he carried out dead bodies for her sake.

St. 18. दीर्घतपसं *adj.* Of a long penance. दीर्घजीविनं *adj.* Long-lived, of a long life. वर्णवशादरा मति, Being born of a low caste and a low family.

St. 19. विभाण्डक was the son of काश्यप and father of कष्यशृङ्ग. स्त्रीष्वपण्डितं *adj.* Unlearned with women. शान्ता जग्राह च जहार च, Śāntā captivated and subdued him. Śāntā was the daughter of Daśaratha and adopted by Lomapāda and married to the sage कष्यशृङ्ग. He was the son of विभाण्डक and a heavenly nymph in the shape of a deer. He was brought up in the forest by his father and saw no other human being until he attained early manhood. At a season of great draught Lomapāda, king of Anga, by the advice of the Bráhmans, allured कष्यशृङ्ग to his house and with great ceremony gave his daughter Śāntā in marriage to him. The sage satisfied with that gift, caused heavy showers to fall in his kingdom. He was subsequently called by Daśaratha to perform for him a sacrifice for the attainment of issue.

St. 20. विश्वामित्रः &c., And the great sage Viśvāmītra, though plunged in a profound asceticism was captivated by a heavenly nymph, वृताची and lived with her in a forest for ten years. वृताची *f.* One of the heavenly nymphs, was loved by Viśvāmītra or भरद्वाज or व्यास. She was the wife of व्रमति and mother of रुद्र; according to other accounts she was the wife of रुद्राश्व or कुशनाभ.

St. 21. एवमादीन् &c., Those various sages headed by such seers as above were brought by women to a sudden change from their quiescent state; —how much more (easily) than a delicate son of the king, being in the first stage of his life.

St. 22. तद्विषं मति &c., Such being the fact, exert yourselves, without hesitation, as much as lies in your power, that this prosperity of the king's family may not be turned from him.

St. 23. या हि &c.. Those are said to be ordinary young women who captivate similar lovers; but they are truly women who (easily) attract the feeling of love of low and high.

St. 24. इति &c., Having heard these words of उदायिन, those women as stung to heart rose (even) above themselves to ensnare the prince.

St. 25. ताः &c., With their brows, their glances, their amorous sentiments, their smiles, their elegant movements they made significant gestures like women very much or exceedingly frightened.

St. 26. क्षिप्रमविभ्रमं जहूः, They quickly removed their mistrust *i. e.* they soon regained their confidence. राजस्तु &c., But through the command of the king and softness (*i. e.* weakness) of the prince, and through the influence of intoxication and of love they soon dispelled their want of confidence.

St. 27. नारीजनदलः *adj.* Surrounded by troops of women. व्यचरद्गनं, Wandered in the wood. वाशितायथसहितः *adj.* Accompanied by a herd of female-elephants. हिमचदनं *n.* The forest of the Himālaya.

St. 28. स्त्रीपुरःसरः *adj.* Having damsels walking in front of him *i. e.* attended by young women. जज्वाल, Shone. आक्रीड *m.* A pleasure grove, a royal garden.

St. 29. मदेनावर्जिता नाम, Indeed they being urged by passion. कठिन *adj.* Hard. पीन *adj.* full. संचद् *adj.* Rubbing together, joined together, clashing together. बल्य *adj.* beautiful, handsome.

St. 30. अस्तांसकामला *f.* Sweet looking with her shoulders drooping down. आलम्ब्यदुबाहुलता *adj.* With her gentle creeper-like arms dependent. काचिदबला अवृत्तं स्वलितं कृत्वा, Another woman pretending a stumble.

St. 31. काचिद् &c., Another damsel with her mouth exhaling the smell of wine, with her lower lip red like copper, whispered in his ear 'Let my secret be heard.'

St. 32. काचित् &c., Another damsel wet with unguents, as if commanding him, eagerly clasped his hand and said, 'Have me your loving-faith.'



St. 33. **सुहृद्** &c., Another girl, with her blue silk-woven garment continually slipping down in pretended intoxication and with her zone scarcely visible, shone forth like a night having flashing lightning.

St. 34. **काञ्चित्** &c., Other girls, with their golden zones tinkling, wandered about here and there, showing him their hips covered over with a thin silk-woven garment.

St. 35. **वृत्शाखां** &c., Other girls, holding a mango bough laden with blossom rested on it, showing their bosoms looking like ( **प्रहय** ) golden jars.

St. 36. **काञ्चित्** &c., Another girl, having eyes resembling a lotus, coming from a lotus-grove, with lotuses ( in her hands ), stood, like the incarnate beauty of lotuses, by the side of this prince having lotus-like face.

St. 37. **मधुरं** &c., Another damsel sang a sweet song conveying an intelligible meaning and with gesticulations, as if stirring him with her glances, who was self-composed saying as ' O how art thou deceived.'

St. 38. **शुभेन** &c., Another girl, having a bright face with its brow-bow drawn to its full, imitated his actions, and having dressed herself ( **आदृत्य** ) in a male attire, played the part of a hero.

St. 39. **दीन** &c., Another girl, with her full and beautiful bosoms, and having her ear-rings whirling round in the wind, laughed loudly at him, saying as, ' Reach me, Sir, if you can !'

St. 40. **अपायान्तरं** &c., In the same manner, some girls, bound him up, while going away, with garlands of flowers,—other damsels arrested him with words like an elephant-driver's hook, gentle yet reproachful.

St. 41. **प्रतिवैवादिनी** &c., Another girl overcome with passion and requesting to have a controversy with him, took a mango-spray and asked ' This flower whose is it ?'

St. 42. **काञ्चित्** &c., Another damsel, assuming a gait and attitude like those of a man said to him, ' Thou art, O prince, conquered by women, now conquer this earth.'

St. 43. अथ &c., Then another girl, with rolling eyes and smelling a blue lotus, addressed the king's son with words slightly indistinct through love.

St. 44. वक्ष्य &c., Look at this mango tree, my lord, covered with its honey-scented blossoms, where the cuckoo sings as if imprisoned in a golden cage.

St. 45. कामिशोकविषर्षनः *adj.* Increasing lover's grief. रुचन्ति &c., Where the bees hum as if they were scorched by fire.

St. 46. चूतयच्छा &c., See this Tilaka tree embraced by a slender mango branch, like a man in white garment by a woman decked with yellow unguents.

St. 47. कुङ्कुं &c., See this Kurubaka tree full of flowers, sending out brightness like red-resin and which is bent down as if it felt reproach by the colour of women's nails. *Cf.* Vikramorvasiyam II.7. "अग्रे स्त्रीनखपाटलं कुरुबकं दयामं द्वयोर्भानयोः."

St. 48. बालाशोकश्च &c., See this young *Asoka* covered with fresh twigs, which stands, as it were, ashamed at the beauty of our hands.

St. 49. द्वीर्षिकां &c., See this artificial lake covered with *Sindhuváraka* shrubs growing on its banks, like a young woman reclining, clad in a white silk-woven garment.

St. 50. इक्ष्यतां &c., See the dignified mien of females,—yonder *Chakraváka* bird in the water goes behind his mate following her like a servant. स्त्रीशु = स्त्रीणां.

St. 51. मत्तस्य &c., Please listen to the notes of this intoxicated cuckoo, as he warbles, while another cuckoo free from anxiety sings as if consenting.

St. 52. अदि नाम &c., Would that thine was the intoxication of the birds which the spring has put in them,—and the mind of a thinking man who thinks himself a wise man. अदि नाम means 'would that,' 'is it likely,' 'I hope that.'

St. 53. इत्येवं &c., In this way, those young women whose minds were overpowered by the heart-churning god, assailed the prince with those various kinds of stratagems.

St. 54. एवम् &c., But although thus disturbed he, whose senses were screened by patience, neither rejoiced nor wondered, thinking anxiously, 'One must die.'

St. 55. तामाम् &c., Having seen the looseness of their conduct towards the real truth that best of men pondered with his steadfast mind undisturbed.

St. 56. किं विमः &c., But these women do not understand that youth is fickle; this old age will destroy whatever even endowed with beauty.

St. 57. वृत्तम् &c., Assuredly these women do not see any girl's submersion into disease, and so dismissing fear they are joyous in a world subject to diseases.

St. 58. वामिजाश्च &c., Evidently they are ignorant of death which calls everything before it; and so at ease and without distress they spend their days.

St. 59. जगत् &c., What rational being, who knows of old age, death and sickness, would stand or sit down at his ease or sleep, for his laughter?

St. 60. यस्तु &c., But he like one who is bereft of the faculty of understanding, who seeing another aged or sick or dead remains self-possessed and not afflicted.

St. 61. विद्युत्प्रमानेऽपि &c., Even when a tree is deprived of its flowers and fruits and if it is cut down and falls, no other tree bewails.

St. 62. उति &c., Beholding him thus absorbed in contemplation, with his desires departed from worldly objects, his best friend उदासी skilled in moral science addressed him:—

St. 63. अहं &c., Since (किञ्च) I was appointed by the king as a suitable friend for you, therefore I have a wish to speak to you in that tie of friendliness.

St. 64. अहितान् &c., Keeping off from what is disadvantageous, in instigating to do what is advantageous, not abandoning in misfortune,—these are three-fold marks of a friend.

St. 65. सोऽहम् &c., If I, after having promised my friendship, were to neglect when you turn away from the great aims of human merit, there would be no friendship in me.

St. 66. तद् &c., Therefore I speak through my friendly devotion to you,—such rudeness as this towards women is not proper for you who are young and of a handsome form.

St. 67. अवृत्तेनापि &c., It is proper to follow the inclinations of young women even by falsehood,—it is useful both for getting rid of their shame and for also one's own enjoyment.

St. 68. संनतिश्च &c., Reverential humility and compliance with their wishes are what binds the hearts of women; good qualities are a source of love, for young women have indeed a very high opinion of themselves.

St. 69. तद् &c., Therefore thou art, O large-eyed prince, even if thy heart is unwilling, worthy to please them with a courtesy, befitting this thy beauty.

St. 70. दाक्षिण्यम् &c., Courtesy is the medicament of women, courtesy is the best ornament; beauty without courtesy is like a grove without flowers.

St. 71. किं &c., But of what use is courtesy by itself? Let it be accompanied by feelings of heart; having obtained worldly objects hard to find, it is improper for you to disregard them.

St. 72. कामग &c., Knowing that desire of love was the best of objects, even the god पुरन्दर (Indra) fell in love with Abalyā, the wife of the sage गौतम in olden time.

St. 73. अगस्त्यः &c., The sage अगस्त्य made advances of love to रोहिणी, the wife of सोम (the moon); in the same manner लोपामुद्रा was also met with a similar fate, so says the Senti.

St. 74. उत्थयस्य &c., The god बृहस्पति of great asceticism begot the sage भरद्वाज on ममता, the daughter of the Maruts and the wife of उत्थय. ममता—Was the wife of उत्थय and mother of दीर्घतमाः According to सायणाचार्य on Rig Veda VI. 10 ममता नाम ब्रह्मवादिनी दीर्घतमसो माता. उत्थय—Was the son of अङ्गिराः and elder brother of बृहस्पति. आत्थयः is an epithet of गौतम. भरद्वाज was the son of बृहस्पति and father of द्रोण, the preceptor of the Pāndavas. A story is told about his birth to account for his name: His mother the wife of उत्थय was pregnant by her

husband and by बृहस्पति. दीर्घतमाः, The son by her husband kicked his half brother out of the womb before his time when बृहस्पति said to his mother भर हाजं 'Cherish the child of two fathers'.

St. 75. बृहस्पतेः &c., The moon, the best of the sacrificers, begot बुध of divine nature on the crowned queen of बृहस्पति, as she was offering the oblations. बृहस्पति was the preceptor of the gods. His wife Tárá was carried off by Soma who refused to give her up. A war ensued and ब्रह्मन् had at last to compel सोम to restore her to her husband. Tárá afterwards gave birth to a son who she declared to be born of सोम. This son, बुध, was the ancestor of lunar race.

St. 76. कालीम् &c., So too, in olden time, the sage पराशर overpowered by passion on the bank of the यमुना, approached carnally (जगाम) to the maiden Káli (i. e. सत्यवती) who was the daughter of a female fish (मत्स्योदरी) born in water. काली or सत्यवती was the mother of व्यास by the sage पराशर, and she was also wife of king झान्तहु, mother of विश्वित्रवीर्य and विश्वाम्गद, and grandmother of the Kauravas and Pándavas, the rivals in the great war. The sage पराशर met Káli as she was crossing the river यमुना when she was quite a girl, and the offspring of their illicit, intercourse, was brought forth on an island (द्वीप) in that river, and was hence called द्वेषायनं. She was also called गन्धकाली, गन्धवती, and कालांगनी; and as her mother lived in the form of a fish, she is called दासनन्दिनी, दासेयी, झपोदरी and मत्स्योदरी (i. e. fish-born). पराशर was the son of शाक्य and grandson of वसिष्ठ. He was the father of व्यास. Mahábhárata says that king कल्माषपाद met with शक्ति in a narrow path, and desired him to get out of his way. The sage शक्ति refused, and the Rájá struck him with his whip. Thereupon the sage cursed the Rájá so that he became a man-eating राक्षस. In this state he ate up the sage शक्ति, whose wife, अहशन्ती, afterwards gave birth to पराशर.

St. 77. मातङ्गयान् &c., Formerly the sage वसिष्ठ, through lust, begot a son named कपिललाद on अक्षमाला a despised low caste girl. अक्षमाला was the name of अरुन्धती. 'सा हि उत्तरस्यां दिशि गगने सप्तर्षिमण्डलचक्रे वसिष्ठसमीपे मालारूपेण वर्तते सर्वेभ्यश्च उज्ज्वल-

स्वान्तस्या मालारूपेण स्थितत्वाच्च नक्षत्रचक्रभूषणं । भक्षस्य नक्षत्रचक्रस्य  
मालेव भूषणत्वादक्षमाला । She is also called मातङ्गी.

St. 78. ययातिश्चैव &c., And also the royal sage ययाति, even when the vigour of his prime was gone, sported with the heavenly nymph विश्वाची in the चंत्ररथ forest.

St. 79. क्लीसंमर्गम् &c., And Pându, the descendant of the Kurus, though he knew that intercourse with his wife, would end in death, yet overcome by the beauty and good qualities of मात्री enjoyed the pleasures sprung from love. Pându was the son of व्यास by अम्बालिका, widow of विचित्रवीर्य. He was called पाण्डु because he was born pale by reason of his mother having been quite colourless with fright when closed with व्यास. Pându, by a curse was prevented from having progeny himself and the Pândava princes were begotten on कुन्ती and मात्री by several gods. Forgetting the curse, he ventured, one day, to embrace मात्री, and fell dead at once. मात्री was a sister of the king of मद्र, and second wife of Pându, to whom she bore twin sons, नकुल and सहदेव ; but the Asvins are alleged to have been their real father. She became a सती on the funeral pile of her husband.

St. 80. करालजनकश्चैव &c., And so करालजनक. when he carried off the daughter of a ब्राह्मण. incurred loss of caste, thereby, but he did not give up his love.

St. 81. एवमावाः &c., Great men such as these enjoyed the worldly pleasures though contemptible for the sake of sexual passion, how much more so when they are accompanied by good qualities.

St. 82. त्वम् &c., And yet thou, a young man possessed of strength and beauty, dispisest en oyments which rightly belonged to thee, and to which this world is so clung.

St. 83. इति श्रुत्वा &c., Having heard these words of his, supported by sacred traditions, the prince made reply, in a loud voice like a thundering of a cloud.

St. 84. उपपन्नम् &c., This speech, manifesting your affection, is well befitting in you; but I will convince you as to where you wrongly judge me.

St. 85. नावजानामि &c., I do not treat worldly objects with contempt; but I know that the whole world is identical

with them (*i. e.* विषयाः); but thinking that the world is transient, my mind does not take delight in them.

St. 86. जरा &c., If there would be no this triad,—old age, death, and disease, I too would feel pleasure in those charming objects of sense.

St. 87. नित्यम् &c., Yet even though this very beauty of women were to remain perpetual, still delight in the pleasure of desire, would not be proper for a wise man. संवित्कः or ससंवित्कः: A wise man.

St. 88. यदा, Construe यदा तु जरया पीतं आसां [ युवतीनां ] रूपं आत्मनोऽप्यनभिप्रेतं भविष्यति [ तदा ] तत्र [ ताड ] सतिर्नोद्दामवेद यदा तु, यदि, Since, if. यदा &c.. Since the captivating forms of these women are destined to be a source of abhorrence even to themselves when they will be drunk up by old age,—then it is only through infatuation that one will find pleasure in them.

St. 89. मृत्युव्याधिं &c., He, who himself subject to death, disease, and old age, can sport undisturbed with those whose (very) nature implies death, disease, and old age,—Such a man is on a level with beasts and birds.

St. 90. यद्यप्यात्थं &c., Even when you say that they were of noble-mind, yet they fell victims to carnal desire and hence destruction was their lot; therefore have no confused idea about them.

St. 91. माहात्म्यम् &c., Real greatness is wanting there whether there is universally destruction, or where there is attachment to worldly objects of pleasure or where there is no weighing of circumstances or self possession.

St. 92. यद्यप्यात्थं &c., And thou sayest ‘ Let one deal with women even by falsehood,’ I know nought about falsehood, even if it be meekly bent down with courtesy.

St. 93. न &c., That compliance too with a woman’s wishes is not pleasant to me, if sincerity is not there; if there be no union with one’s sole feeling of heart, ‘ shame upon it say I.’

St. 94. अदृते &c., A soul overpowered by carnal passion, believing in falsehood, carried away by attachment, blind to the fault of its objects,—what is there in it worth being deceived?

St. 95. बन्धवन्नि &c., And if the victims of passion do deceive one another,—are not men unfit for women to look at and women for men?

St. 96. तदेवं सति &c., If such being the case, you will not lead me astray into vile pleasures,—me afflicted by sorrow and subject to old age and death.

St. 97. अहो &c., Ah! your mind must be very firm and strong, if you can see substance in the transitory pleasures of sense; when there is violent alarm, you can cling to worldly objects of pleasure, when you see human beings in the road of death.

St. 98. अहम् &c., Moreover I am fearful and exceedingly confounded, as I think over the terrors of old age, death (विषद्) and disease; I find no peace, no self-command, muchless can I find pleasure, while I see the world, as it were, set on fire.

St. 99. अतंसहयं &c., If desire arises in the heart of a man, who knows that death is certain; I know that that his organ of consciousness (*i. e.* mind) must be made of iron, who does not take care of it in great terror nor weep.

St. 100. अथो &c., And then the prince made a speech of firm resolution and destroying the abode of carnal desires; and the sun, whose orb was a focus to the eyes of people, went to the setting mountain.

St. 101. ततः &c., Then the women, having worn their ornaments and garlands in vain, with their excellence of elegant arts and tender affection all fruitless, and concealing their love deep in their hearts returned to the city with broken hopes.

St. 102. ततः &c., Then having seen the beauty of the troop of women (स्त्रिजिनभिर्यं), who had gone out to the city garden, and now (दुनः) withdrawn in the evening,—the king's son entered his palace, thinking over the transitoriness, which pervades all things.

St. 103. ततः &c., Then having heard that his son's mind turned away from worldly pleasures, the king could not lie down that night, like an elephant with its heart pierced by an arrow; but distressed in consultation having various kinds of



modes, he with his ministers, could find no other way besides these sensual pleasures to check the mind of his son.

### CANTO V.

St. 1. परमोर्हरापि विषयेस्तथा विलोभ्यमानः &c.. Even though thus tempted by the objects of sense which infatuate others. न जगाम &c., He did not find pleasure nor feel delight, like a lion deeply pierced in his heart by a poisoned arrow.

St. 2. अथ &c.. Then once upon a time, the prince, followed by retinue ( कृतानुवाचः ) made of the competent sons of the ministers and friends skilled in narrating wonderful stories, went out, permitted by the king, with a desire to behold the forest glades and longing to have a mental peace.

St. 3. नवकव्चम् &c.. Having mounted his good horse named *Kant'haka*, decorated with a bridle-bit and bells of new gold, and furnished with beautiful golden trappings and waving chowries (on its head), he went forth like the moon ( द्रुमाब्जकेतुः ) mounted on a comet.

St. 4. न &c., Tempted by the love of the forest and wishing to know the properties of the land, he went to the forest-outskirts lying at a long distance; and he saw a piece of land being ploughed with the path of the plough broken like waves of water.

St. 5. हल &c., Having seen the ground in that condition, with its young grass and *Darbha* shoots, torn and scattered about by the plough, and covered over with insects, eggs and little worms which were killed, he was greatly sorrowful as for the death of his kinsmen.

St. 6. कृषतः &c., And looking at men ploughing with their complexion changed by the wind, solar rays and the dust, and their yoked cattle exhausted by the fatigues of drawing, the most noble prince felt extreme compassion.

St. 7. अबतार्यं &c., Then having taken him down from the back of his horse, the prince overcome with sorrow, went over the ground slowly, pondering over the birth and destruct-

ion of the world, he, grieved, and exclaimed, ‘ This is, indeed, pitiable.’

St. 8. मनसा &c., Wishing to get privacy in his mind, and having kept off those friends who were following him, he went to the root of a Jambū tree, in a solitary spot, which had its beautiful leaves moving about.

St. 9. निषसाद् &c., There he sat on the pure ground covered over with young grass looking like lapis lazuli; and meditating on the birth and destruction of the world, he took hold of the path that leads to the natural state of his mind.

St. 10. समवाप्त? &c., And having attained to firmness of mind, and forthwith set free from mental pain such as the desire of wordly pleasures and the rest, he attained the first stage of meditation free from any sort of fault, calm, and full of deliberation of argumentative reasoning.

St. 11. अधिगम्य &c., Having then obtained the highest pleasure of satisfaction sprung from profound meditation consequent on deliberation, he, having thoroughly perceived in his mind the course of the world, reflected upon this very same thing hereafter.

St. 12. कृपणं व्रत &c., It is a miserable thing that mankind though themselves powerless and subject to sickness, old age and death, yet, blind through passion and ignorant, abhors another afflicted by old age, or diseased or dead.

St. 13. इह &c., If I here, being such myself, should abhor another who has such a nature, it would not be worthy or right in me, who know this highest duty.

St. 14. इति &c., As he thus considered duly the faults of sickness, old age, and death concerning this world, the joy which he had felt in the activity of his vigour, his youth and his life, disappeared in a moment.

St. 15. न जहर्ष &c., He did not rejoice, he did not even feel remorse; he suffered no hesitation, drowsiness (तन्निद्रि. f.) nor sleep; he was not charmed with the qualities of desire; he hated not nor scorned another.

St. 16. इति &c., Thus did this power of thinking free from passion and hence very much pure, grow within him who had his mind lofty; and unobserved by the other men, there crept up a man in a beggar's guise.

St. 17. नरदेवसुतः &c., The son of the king asked him a question,—he said to him, 'Tell me who art thou?' and the other replied, 'O best of men, I, being afraid of birth and death, have become a recluse for the sake of final emancipation.'

St. 18. जगति &c., Desiring final emancipation in a world subject to destruction, I seek that happy abode free from destruction,—isolated from mankind, with my mind unlike that of other people, and with my sin of passion turned away from objects of sense.

St. 19. निवसन &c., Dwelling somewhere, at the root of a tree, or in a desolate house, or on a mountain, or in a wood, I roam about without a wife, and without hope, a beggar living on a fare I happen to get, in order that I may get the highest truth.

St. 20. इति &c., Having thus spoken, while the king's son was looking on, he flew up to the sky, for he was an inhabitant of heaven, who, knowing that the prince's mind was other than what his outward form showed, had come to rouse his recollection.

St. 21. गगनं &c., When he had gone to the sky like a bird, the best of men was rejoiced and astonished; and having obtained, from him, the knowledge of religious abstraction, the prince made up his mind for a preparation of departure.

St. 22. ततः &c., Then like Indra himself he, who has subdued his senses, desiring to return home, mounted his noble horse; and having made him turn back as he looked for his friends, from that moment, he did not resort to the desired forest.

St. 23. स &c., Seeking to make an end of old age and death, fixing his thought in memory on dwelling in the forest, he entered the city again but with no feeling of pleasures, like an elephant entering an exercise round from a forest land.

St. 24. **सुखिता** &c., 'Happy truly and blessed is that virtuous woman whose husband is such as thou, O long eyed one,' so, on seeing him, the princess exclaimed folding her hands, as he was entering the road.

St. 25. **अथ** &c., Then he, whose voice was like the thunder of a cloud, heard this sound in the road, and got perfect calm; and as he heard the words 'blessed' he fixed his mind on the attainment of **परिनिर्वाण** (*i. e.* complete extinction of individual existence).

St. 26. **अथ** &c., Then the prince whose bodily frame was like the peak of a golden-mountain, whose arms, voice and eyes were like those of an elephant, a cloud and a bull, whose face and valour were like those of the moon and a lion, went into his palace (**क्षयं**), with his feelings aroused for eternal **धर्म** (*i. e.* religious abstraction).

St. 27. **दुगराज** &c., Then the prince, having the gait of a lion went towards the king who was attended by the troops of counsellors, like **सनत्कुमार**, in heaven, waiting on Indra resplendant in the assembly of the Maruts.

St. 28. **प्रणिपत्य** &c., Prostrating himself, with folded hands, he addressed him, grant me graciously thy permission, O lord of men,—I wish to wander about as a mendicant for the sake of final emancipation, since separation of this person (of me) is positively destined.

St. 29. **इति तस्य** &c., Having heard these words of his, the king shook like a tree struck down by an elephant, and having seized his folded hands which resembled a lotus, he thus spoke to him in a voice choked with tears.

St. 30. **प्रतिसंहर** &c., Keep back, O son, this thought, for it is not time (proper) for thee to betake thyself to religious duty for they say that the practice of religion consists of many evils in the first period of life when the mind is fickle.

St. 31. **विषयेषु** &c., The mind of the ignorant young man whose senses have a curiosity for worldly pleasures and who has no power of settled resolution for the hardships of vows of asceticism, shrinks back from the forest, for it is especially destitute of discrimination.

St. 32. मम &c., It is a proper time for me to practise religion, O my son, who are fond of religion, entrusting my royal glory to you the sole object of my aim of life, but your religion is to be accomplished by valour, O you of steady prowess, it would be irreligious were you to leave your own father.

St. 33. तदिमम &c., Therefore abandon this your settled resolution and be, for the present, engaged in household duty; to a man the entrance to a penance grove becomes delightful after having ( first ) enjoyed the pleasures of youth.

St. 34. इति &c., Having heard these words of the king, he made a reply in a voice soft like that of a sparrow; ' If you, O king, be my surety ( प्रतिशुः ) against four contingencies, I will not betake myself to a penance forest.'

St. 35. न भवेत् &c., Let not my life be subject to death, let not disease impair this health of mine, let not old age attack my youth, and let not misfortune take away my wealth.

St. 36. इति &c., The Sākya king thus spoke to his son who had uttered words about object very hard to attain; ' Abandon this thought bent upon departure; the course of extravagant desires becomes ridiculous.

St. 37. अथ &c., Then he who was firm as mount Meru addressed his father: ' If this is impossible, then this course of mine is not to be hindered; it is not proper to lay hold of one who wishes to come out of house ( शरणं ) which is set on fire.

St. 38. जगन्श्च &c., As separation from the world is inevitable to ( mankind ), but it is not so with धर्म; but this separation ( of mine from my sire ) is preferable; will not death sever me who I am helpless, whose own objects have not been attained and myself unsatisfied ?

St. 39. इति &c., Having heard this resolve of his son, wishing for liberation, the lord of the earth again exclaimed, ' He shall not go, ' and set guards round him and arranged for his highest pleasures.

St. 40. सच्चिदेस्तु &c., And now having been duly instructed by the counsellors, with ( all ) respect and affection

according to the Śāstras, and being thus forbidden by his sire with tears, the prince, sorrowing, entered into his palace.

St. 41. चलकुण्डल° &c., There he was gazed at by his loved-women with their restless eyes, whose faces were kissed by their dangling ear-rings, and whose bosoms were shaken by their thick sighs—as by so many young female fawns.

St. 42. स हि &c., Sparkling like a golden mountain, and bewitching the hearts of noble women, he captivated their ears, limbs, eyes, and the feelings of their hearts by his words, touch, form and qualities.

St. 43. विगते &c., When the day was gone, then, shining with his bodily frame like the sun, he ascended the seven-storied palace, as the rising sun ascends the mount Meru, desiring to dispel the darkness by his own splendour.

St. 44. कनकोज्ज्वल &c., Having ascended the palace furnished with the lighted lamp-trees ablaze with gold, with its interior filled with the fumigation of best black alo-wood, he took (there) a prominent golden seat decorated with embellishments of diamonds.

St. 45. ततः &c., Then the excellent woman waited, during the night, on the noblest prince who was like Indra himself, with a concert of musical instruments, as the cluster of heavenly nymphs wait on the son of the lord of wealth (*i. e.* नलकूबर) on the summit of the हिमवत्, bright like the moon.

St. 46. परमरसि &c., But even by those excellent instruments like a heavenly music, he did get neither pleasure nor delight; since the desire of that sage to go forth (from his home) to seek the bliss of the highest end was never tranquilized.

St. 47. अथ &c., Then the heavenly beings, called अकनिष्ठाः, who were most excellent in asceticism, knew his resolve and threw all at once the company of young women into sound sleep and distorted the movements of their limbs there.

St. 48. अमवत् &c., There a certain lady went to sleep, resting her cheek on her trembling arms; leaving, as in anger,

her lute, though dearly loved, which lay on her lap, decorated with gold leaves.

St. 49. विवर्धी &c., Another girl shone with her flute clung to her haud, and lying with her white silk-woven garments slipped from her bosom,—like a river whose banks are smiling with the foam of the water and whose lotuses are covered over with rows of bees fond of honey.

St. 50. नवपुष्कर° &c., Another lady was also sleeping embracing her drum as a lover. with her arms tender like the interior of a fresh lotus. and with armlets fixed (on them) blazing with gold.

St. 51. नवहाटक° &c., Other girls decked with new gold ornaments, and wearing most excellent yellow garments, fell down alas! helpless with sleep, like the boughs of कर्णिकार trees broken down by an elephant.

St. 52. अबलम्ब्य &c., Another girl, leaning on the side of a window, with her slender form crooked like a bow, shone as she lay with her beautiful garland hanging down, like one who breaks the garlands of arches made by art.

St. 53. मणिकुण्डल° &c., In the same way the lotus-face of another girl, bowed down, with amorous paintings on her person rubbed by the jewelled ear-rings, shone forth like a lotus with its stalk bent into a half circle, and pressed down by a कारण्डव bird resting on it.

St. 54. अपराः &c., Other girls, lying as they sat, with their limbs over-burdened by the weight of their bosoms, shone forth brilliantly, mutually embracing one another with their twining arms decked with golden bracelets ( परिहार्याः ).

St. 55. महती° &c., A certain girl, lay fast asleep, embracing her big lute of seven strings as if it were a female friend, and whirled it about, while its golden strings were trembling, with her face bright with her shaken ear-rings.

St. 56. पञ्च° &c., Another girl brought the पञ्च ( *i. e.* the musical instrument ) near the space of her thighs,—the पञ्च, which was made to glide down from the region of her shoulders on account of the beautiful grasp ( of her hand ) .

being loosened, as if it were her lover fatigued at the end of amorous sexual pleasures.

St. 57. अपराः &c., Other girls did not look bright with their eyes shut, although they were really full-eyed and fair-browed, like the lotus-beds with their cups of lotus flowers contracted at the setting of the sun.

St. 58. शिथिलाकुलं &c., Another lady having her hair loose and dishevelled, and her skirts of silk-woven garment and ornaments fallen from her hip and loins, lay with her कण्ठमूत्र embrace disengaged, like a woman crushed by an elephant and thrown down. कण्ठमूत्रं as quoted by Mallinātha on Rāghu, XIX, 32. from रतिरहस्य is as follows :—यत्कुर्वते वक्षसि बहुभस्य स्तनाभिघातं निविहोपग्रहं । परिभ्रमार्थं शनैर्बिदग्धास्तत्कण्ठमूत्रं प्रवदन्ति सन्तः ॥ तथा च उरसि कमिदुल्लसैरादिशन्ती वराङ्गी स्तनयुगयुपघने यत्तनालिङ्गनं तत्र ॥

St. 59. अपराः &c., Other girls, helpless and destitute of shame, though resolute and endowed with graces of person, breathed excessively as they lay and yawned with their arms distorted and tossed about.

St. 60. व्यपविद्ध &c., Other ladies, with their ornaments and garlands thrown off,—unconscious, with their garments the knots of which were loosened, with their white and motionless eyes wide open, lay without any beauty as if they were dead.

St. 61. चिन्तास्यपुटा &c., Another girl, with the hollow of her mouth open, with her limbs fully developed, with her mouth dropping saliva, and with her person exposed, lay as though sprawling in intoxication,—she spoke not and bore a changed form (i. e. distorted form).

St. 62. इति &c., Thus that cluster of young girls, lying in different attitudes, according to their disposition and family, bore the appearance similar to that of a lake whose lotuses were bent down and broken by the wind.

St. 63. समवेक्ष्य &c., And then having seen those young girls lying distorted and thrown about (अस्ताः),—however excellent their forms and beautiful their appearance,—the son of the king felt moved with disgust.



St. 64. अशुचिः &c., Such is this nature of women, impure and frightful in the world of living beings; but deceived by dress and ornaments a man feels passion for the pleasures of a woman.

St. 65. विशुशेत् &c., If a man would but consider the natural state of women and such a change produced in them by sleep, certainly he would not cherish in this case; but being deprived of an idea of merit he succumbs to passion.

St. 66. इति तस्य &c., He recognised their difference and there arose in him a desire to escape in the night: and then the gods, having read his thoughts, caused the door of the palace as if to fling open.

St. 67. अथ &c., Then he came down from the roof of the palace, scorning those young women lying asleep; and having descended from it, without entertaining any doubt, he went out first into the enclosure of the palace.

St. 68. तुरगावचरम &c., Having awakened his horse's attendant, the swift उन्वक, he thus addressed him; 'Make haste and bring me (my) horse कन्थक, I wish, to-day to go out from here, to attain immortality.

St. 69. इदि &c., Since such is the contentment which, to-day, is sprung in my heart, and since my determination is settled down in my strong will, and since even in loveliness I seem to possess a protector, surely the object, which I desire, stands before me.

St. 70. द्वियमेव &c., Since abandoning shame as well as humility these young women lay asleep in my presence, and since the gates (of the palace) opened of their own accord, I think the time of my departure to get the freedom from the worldly disease has inevitably arrived.

St. 71. प्रतिशुद्य &c., Then, having grasped the meaning of his lord's command, though he knew the sense of the king's injunctions, as if impelled by a higher power in his mind, he made up his mind to bring the horse.

St. 72. अथ &c., Then he (i. e. उन्वक) brought out for his lord, that noble horse, his mouth furnished with golden-

bits, his back covered with a small saddle spread over with a carpet, and was endowed with strength, vigour, speed and swiftmess.

St. 73. प्रतप्त° &c., With a long chine and the root of the tail and the heel,—mild with short hair, back, and ears,—with his back, belly, and sides depressed and elevated,—with broad nostrils, forehead, hips, and breast.

St. 74. परिदृश्य &c., That broad-chested prince, having embraced him and caressing him with his hand bright like a lotus, ordered him in a voice having sweet words, as if he were desirous to enter into the middle of an army.

St. 75. बहुशः &c., Often times the worst enemies having been driven away by the king ( my sire ) when mounted on thee ; do thou, O best of horses, so exert thy power that I too may get the supreme immortality.

St. 76. सुलभाः &c., Indeed companions are easy to get in a battle or in the attainment of happiness derived from worldly pleasures, or in obtaining wealth ; but companions are hard for a man to get who has fallen into misfortune or when he resorts to धर्म.

St. 77. इह &c., And yet those who, in this world, become companions, whether in evil acts or in seeking for धर्म,—as my inner soul knows,—those men too are inevitably the sharers of the portion of their respective deeds.

St. 78. तदिदं &c., Knowing this, therefore, to be full of धर्म ( i. e. righteousness ), my departure from here would be for the welfare of the world,—O best of horses, do thou, now, strive for thy own good as well as the good of the world by thy speed and valour.

St. 79. इति &c., Thus exhorting his excellent horse like a friend to his duty, the best of men, desiring to go to a forest, and wearing a beautiful form, in brightness like fire ( असितगतिः = कृष्णगतिः ), mounted his white horse, as the sun an autumnal cloud.

St. 80. अथ स &c., Then that good horse, avoiding the noise which would grow intense in the dead of night, and

which would awaken the servants, the sound of whose jaws is hushed and whose neighing is silenced, went forth planting his shaking steps at full speed.

St. 81. कनकबलयं &c., With their lotus-like hands whose fore-arms were decorated with golden-bracelets, the demi gods (यक्षाः) then having thrown away the lotuses, with their bodies bent down, held up his hoofs as he rushed in startled speed.

St. 82. गुरुपरिच<sup>०</sup> &c., The gates of the city-road, the doors of which were closed by heavy bolts and which could not easily be opened even by elephants, flew open of their own accord, with their noise hushed, as the king's son went through.

St. 83. चित्तम् &c., Firm in his resolve and indifferent (to all), he abandoned his father turned ever towards him, his infant son, his devoted people and his incomparable royal glory, and then went forth out of his father's city.

St. 84. अथ स &c., Then he with his eyes long like the full-blown lotus, looking back on the city, shouted like the thunder of a lion, without seeing the other end of birth and death, I will never again enter the city called Kapila.

St. 85. इति &c., Thus, having heard these words of his, the members of the court of the lord of wealth rejoiced; and the hosts of gods conferred upon him a blessing for the accomplishment of his resolve.

St. 86. हृतवहवपुषः &c., Other inhabitants of heaven, with their forms shining like fire, knowing that his resolve was hard to accomplish, spread a light on his path full of snow, like the rays of the moon issued forth from the rents of clouds.

St. 87. हरित्तरुग<sup>०</sup> &c., But he, with his horse like the swift-going bay horse of Indra, running on rapidly as if spurred in his mind, went over a wet track of many Yojanas in length,—all while the sky had a mass of clouds variegated in colour by the light of the dawn.

## Index of verses arranged alphabetically.

### अ.

- अगस्त्यः प्रार्थयामास IV. 73.  
 अजाड्वलिद्वय स II. 50.  
 अतिप्रतापा I. 12.  
 अथ काञ्चन V. 26.  
 अथ घोषमिर्न V. 25.  
 अथ तत्र सुरैः V. 47.  
 अथ नारीजनवृत्तः IV. 27.  
 अथ शुनिरसितो I. 85.  
 अथ मन्त्रिसुतेः V. 2.  
 अथ मेरुसुहः V. 37.  
 अथ लोलेक्षणा IV. 43.  
 अथ स परिहरन् V. 80.  
 अथ स विक्रम V. 84.  
 अथ सोऽवततार V. 67.  
 अथ हेमखलीन V. 72.  
 अथापरं व्याधि III. 40.  
 अथान्नर्वात् III. 55.  
 अथाज्ञया राज III. 38.  
 अथेष्टपुत्रः परम II. 47.  
 अथो कुमारश्च IV. 100.  
 अथो नरेन्द्रः III. 7.  
 अथो निमित्तश्च I. 54.  
 अधिगम्य ततो V. 11.  
 अनभिज्ञाश्च सुःशर्क IV. 58.  
 अनाकूलान्यज्ञ I. 33.  
 अनिन्द्रियेणात्मनि I. 18.  
 अनृतेनापि नारीणां IV. 67.  
 अनृते भ्रह्मणस्य IV. 94.  
 अपयान्तं तथैवान्या IV. 40.  
 अपरा न बभुः V. 57.  
 अपराः शयिता V. 54.  
 अपरास्त्ववशा V. 59.  
 अपि च क्षत I. 80.  
 अपि नाम विहङ्गाणां IV. 52.  
 अपि स्थिरासुः I. 60.  
 अप्वक्षरं मे I. 70.

- अभवच्छयिता V. 48.  
 अभिगम्य च ताः IV. 2.  
 अभ्यर्थिने चाभि II. 40.  
 अर्थं किल व्यायत III. 24.  
 अवतार्य ततः V. 7.  
 अवलम्ब्य गवाक्ष V. 52.  
 अद्युचिर्विकृतश्च V. 64.  
 असोको वृद्धवतां IV. 45.  
 असंशयं मृत्युरिति IV. 99.  
 अहितात्मप्रतिषेधश्च IV. 64.  
 असोऽतिथीरं IV. 97.  
 अहं नृपतिना हतः IV. 63.  
 अहं पुनर्भीहं IV. 98.

### आ.

- आचार्यकं योग I. 50.  
 आजन्मनो जन्म II. 1.  
 अयुष्मतोऽभ्येष III. 33.  
 आर्येण मार्गेण I. 84.  
 आर्षाण्यचारीत् II. 43.  
 आसीद्विद्यालो I. 2.

### इ.

- इति तस्य तदन्तरं V. 66.  
 इति तस्य वचो V. 29.  
 इति तस्य विपद्य V. 14.  
 इति दुर्लभमर्थ V. 36.  
 इति ध्यानपरं वृष्टा IV. 62.  
 इति नरपति I. 94.  
 इति पश्यत एव V. 20.  
 इति प्रपेतुः स III. 58.  
 इति बुद्धिरियं V. 16.  
 इति सुवाणेषां III. 63.  
 इति भूमिपतिः V. 39.  
 इति वचनमिदं V. 85.  
 इति वाक्यमिदं V. 34.  
 इति भुतार्थः I. 83.  
 इति भुतार्थः स III. 45.

इति भ्रुवा वचस्तस्य IV, 83.  
 इति सस्वकुला V, 62.  
 इतं सुहृदमिवाणु V, 79.  
 इत्यागतावेगं I, 72.  
 इत्युहायिवचः IV, 24.  
 इत्याचिवान् III, 43.  
 इत्येतदेवं वचनं I, 64.  
 इत्येवमुक्तः स III, 29.  
 इत्येवमुक्ते चलितः III, 32.  
 इत्येवं ता युवतयो IV, 53.  
 इदं च रोग III, 46.  
 इदं नववधूनां IV, 14.  
 इयं च निष्ठा III, 61.  
 इष्टेष्वनिष्टेषु II, 39.  
 इह चैवह V, 13.  
 इह चैव भवन्ति V, 77.

## उ.

उमध्यस्य च भार्यायां IV, 74.  
 उदारसंख्यैः I, 14.  
 उद्यानदेशायतना II, 12.  
 उपपन्नमिदं वाक्यं IV, 84.

## ऊ.

ऊतोयर्थोर्वस्य I, 29.

## ए.

एकं विनिन्द्ये II 41.  
 एतच्च तद्येन I, 61.  
 एवमाभिप्यमाणा अपि IV, 54.  
 एवमाद्या महात्मानो IV, 81.  
 एवं गते सून III, 37.  
 एवं जरा हन्ति च III, 36.  
 एवं ता वृष्टिमात्रेण IV, 7.  
 एवं नृपः प्रत्ययितैः I, 52.  
 एवं नृपेणोप I, 59.  
 एवंमाद्वृष्टिर्षान् IV, 21.  
 एवंविधा राज्ञे II, 17.  
 एवं स तैस्तैः II, 23.  
 एवं स धर्मं II, 54.

## क.

क एष भोः III, 28.  
 कश्चिन्न मे I, 71.  
 कनकबलयं V, 81.  
 कनकाञ्ज्वल V, 44.  
 करालजनकश्चैव IV, 80.  
 कर्लहं चार्माकर II, 30.  
 कश्चित्स्थितेवे II, 14.  
 काश्चिन्नाश्रयतो IV, 31.  
 काश्चिन्नाज्ञाप IV, 32.  
 काश्चित्प्रभवना IV, 36.  
 काश्चित्पुरुष IV, 42.  
 कामं परामिति ज्ञात्वा IV, 72.  
 कामं सदा I, 17.  
 कालीं चैव पुरा IV, 76.  
 काले नतश्चाह II, 46.  
 काश्चित्कनक IV, 34.  
 कामाश्चिगसां नु III, 16.  
 किञ्चिन्मनःशोभ II, 28.  
 किं त्विमा नाशगच्छन्ति IV, 56.  
 किं वा वासिष्ठ्य IV, 71.  
 कीर्णं तथा राज्ञे III, 25.  
 कृत्वात्ततोऽस्मि II, 26.  
 कृतमामिन्नुजासुते I, 86.  
 कृतागसां अपि II, 42.  
 कृत्यापि नक्तं I, 8.  
 कृपणं वन V, 12.  
 कृपणः पुरुषांश्च V, 6.  
 कृतहलात्कर्त्तः III, 10.  
 क्रमेण गर्भार्दभः I, 30.  
 कश्चित्कणनृत्यं I, 45.

## ख.

खास्यसुते I, 35.

## ग.

गगनं खगवद्गते V, 21.  
 गुरुपरिघकपाटं V, 82.  
 गौतमं दीर्घतप्तं IV, 18.

च.

- चलकुण्डल V. 41.  
चक्राक्षुषाणि I. 65.  
चूतयष्ट्या समाश्रिता IV. 46.  
चूतशाखा कुसुमिता IV. 35.  
च्युतोऽथ कायान् I. 19.

ज.

- जगतश्च यथा ध्रुवो V. 38.  
जगति भयधर्म V. 18.  
जग सृष्टुश्च व्याधिश्च IV. 86.  
जरां मृत्युं च IV. 59.  
जाताऽस्मि बोधाय I. 34.

त.

- तं जातमात्रमथ I. 27.  
तं तुष्टुवुः सौम्यं III 11.  
तं ब्रह्मविद् I. 55.  
तं भासुरं II. 36.  
तं हि ता मेनिरे IV. 4.  
तस्याज घान्तं II. 52.  
तत इन्द्रसर्पो V. 22.  
तत उत्तमं V. 45.  
ततः कशाचिन III. 1.  
ततः कुमारः III. 13.  
ततः कुमारो जरया III. 27.  
ततः कुमारं II. 19.  
ततश्च कामाश्रय II. 32.  
ततः परं II. 27.  
ततः पुरोध्यानगतां IV. 102.  
ततः प्रकीर्णोऽञ्जलं III. 9.  
ततः प्रणेतृ III. 59.  
ततः प्रसन्नश्च I. 25.  
ततः शरतोयद् II. 29.  
ततः शिवं कुसुमितं III. 64.  
ततः श्रुत्वा राजा IV. 103.  
ततः स जाम्बूनद् III. 8.  
ततः स धीरोऽपि III. 60.  
ततः स पूर्वाद्यद् III. 34.  
ततः स बालार्क II. 20.

- ततः स सुद्धात्मनि III. 56.  
ततस्तथा गच्छति III. 54.  
ततस्तस्मात्पुरो IV. 1.  
ततो निवृत्तः स III. 48.  
ततो नृपत्नं I. 57.  
ततो नृपत्नस्य III. 3.  
ततो बभाय स III. 44.  
ततो अर्वात्सारथिं III. 42.  
ततो महाघोषिणं II. 21.  
ततो विमानयुवतीं III. 20.  
ततो विशोषणं III. 53.  
ततो वृथा धारितं IV. 101.  
तथा कृते श्रीमति III. 6.  
तथागतोत्पात I. 39.  
तथास्य मन्दानिलं II. 7.  
तद्ब्रह्मविदि मुहूर्द्म IV. 66.  
तद्ब्रह्मसि विशालाश्र IV. 69.  
तथा हि तज्जन्मनि II. 16.  
तदिदं परिगम्य V. 78.  
तदिदं व्यवसायं V. 33.  
तदेवं सति IV. 22.  
तदेवं सति दुःखार्ते IV. 96.  
तन्मा कृथाः शोकं I. 81.  
तस्युश्च परिवार्येनं IV. 3.  
तस्मात्प्रमाणं I. 51.  
तस्माद्रथं सृतं III. 62.  
तस्मिन्कुमारं पथि III. 22.  
तस्मिस्तथा II. 45.  
तस्य ता वपुषां IV. 6.  
तस्मान्निशोभा I. 15.  
ता धूमिः प्रक्षितैः IV. 25.  
तासां तस्त्रेऽनवस्थानं IV. 55.  
तासानेव विधानां IV. 13.  
तास्तथा तु निरारम्भा IV. 8.  
तोः सस्त काशीं III. 14.  
तुरगावचरं V. 68.  
तृष्णार्गलं मोहं I. 79.  
त्वं पुनर्न्यायतः IV. 82.

द.

- दशसु परिपतेषु I. 88.

वाक्षिण्यमौषधं स्त्रीणां IV. 70.  
 वीथिकां प्राकृतां IV. 49.  
 वीप्या च वीथेण I. 31.  
 दुःस्वार्णवाहृषाधि I. 75.  
 दुःस्वार्दिभ्यो I. 77.  
 देवी तु माया II. 18.  
 वृक्ष्यतां स्त्रीषु IV. 50.  
 वृष्णा च तं III. 23.  
 वृष्णासितं I. 67.  
 द्विरवरमयीं I. 91.

## ध.

धन्योऽम्भ्यनुमाद्य I. 58.  
 धनस्य रत्नस्य च II. 2.  
 धर्मार्थकामा I. 13.  
 धर्मार्थिभूतं I. 43.  
 धान्यद्रुसंविष्ट I. 66.  
 धृम्वा हिमाद्रिभवनं I. 20.

## न.

न चानिर्हीर्यान् II. 44.  
 न चानुव्रतनं तन्मे IV. 93.  
 न जहर्षे न V. 15.  
 न भवन्मरणाय V. 35.  
 नरदेवतुतः V. 17.  
 नरपतिरपि I. 87.  
 नवपुष्कर गर्भं V. 50.  
 नवरुक्मखलीनं V. 3.  
 नवहाटकं V. 51.  
 नार्धागवत्क्रामं II. 34.  
 नाभ्येष्टं दुःस्वायं II. 35.  
 नानाद्रुचिह्नैः II. 4.  
 नावजानामि विषयान् IV. 85.  
 नाद्यो वधो II. 11.  
 नाम्यन्यथात्वं I. 73.  
 नित्यं यद्यापि IV. 87.  
 निवर्तयामास च III. 4.  
 निवर्त्येतां सून III. 47.  
 निवसन्काचिदेव V. 19.  
 निषसाह च V. 9.  
 निःश्रम्य हीरे III. 35.

निःसूर्य कुब्जाश्च III. 12.  
 नूनमेता न पद्मवन्ति IV. 57.  
 नृपस्तु तत्स्यैव II. 33.  
 नैःश्रवसं तस्य II. 25.

## प.

पणवं युवतिः V. 56.  
 परमेरपि विज्य V. 46.  
 परस्परौस्पीडनं III. 18.  
 परिरभ्य स तं V. 74.  
 पद्म्य भर्तश्चितं IV. 44.  
 पितरमभियुग्यं V. 83.  
 पीतं ह्यनेनापि III. 31.  
 पीनवल्गुस्तनी IV. 39.  
 पुरमथ पुरतः I. 92.  
 पुरा हि काशि IV. 16.  
 पुरं नृ तस्वर्गो III. 26.  
 पुष्टाश्च तुष्टाश्च II. 5.  
 पुष्पद्रुमाः स्त्री I. 44.  
 पात्रेभ्य इति II. 48.  
 प्रजासु मानेषु I. 16.  
 प्रज्ञाम्बुवगां I. 76.  
 प्रणिपत्य च V. 28.  
 प्रनतत्रिकपुच्छं V. 73.  
 प्रतिगृह्य तनः V. 71.  
 प्रतियोगार्थिनी IV. 41.  
 प्रतिसंहर तान V. 30.  
 प्रत्यङ्गुहीनान् III. 5.  
 प्रयोगनं यजु I. 62.  
 प्रागुत्तरे चावसथ I. 42.  
 प्रातः पयोशदिव I. 26.  
 प्रासादसापानं III. 15.  
 प्रीतश्च तेभ्यो I. 63.

## फ.

फुल्लं कुरुवकं IV. 47.

## ब.

बभार राज्यं II. 53.  
 बह्विधविषयाः I. 90.

बहुधाः कलिदासयो V. 76.  
 बालाशोकश्च IV. 48.  
 बुद्धीन्निब<sup>०</sup> III. 57.  
 बृहस्पतेर्महिष्यां IV. 75.

### भ.

भवनमथ विगाह्य I. 93.  
 भावज्ञानेन हावेन IV. 12.  
 भुजेन यस्याभि<sup>०</sup> I. 11.  
 भभृत्पराध्वं<sup>०</sup> I. 10.  
 भूयश्च तस्मै III 50  
 भ्रष्टस्य तस्माच्च I. 82.

### म.

मणिकुण्डल V. 53.  
 मत्तस्य परपुष्टस्य IV. 51.  
 मदेनावर्जिता IV. 29.  
 मधुरं गीतमन्वर्थं IV. 37.  
 मध्यस्थतां तस्य II. 6.  
 मनसा च विविक्त<sup>०</sup> V. 8.  
 मन्यालगौतमी IV. 17.  
 मम तु प्रियधर्म V. 32.  
 महतीं परि V. 55.  
 महात्मानि स्वद्युप<sup>०</sup> I. 60.  
 महीभृतां मूर्ध्नि I. 9.  
 महोरगा धर्म<sup>०</sup> I. 38.  
 मातङ्ग्यामभमालायां IV. 77.  
 मायातनूजस्य I. 37.  
 मायापि तं I. 22.  
 माहात्म्यं च न IV. 91.  
 मुक्तश्च दुर्भिक्षभ<sup>०</sup> II. 13.  
 मुहुर्महूर्ध्व<sup>०</sup> IV. 33.  
 मृगराजगतिः V. 27.  
 मृत्युनाभिजरा<sup>०</sup> IV. 89.

### य.

यच्च द्विजत्वं I. 49.  
 यच्च प्रतिभ्यो II. 10.  
 यदा च दग्धादिभिः III. 51.  
 यदा तु जरया IV. 88.  
 यदा तु तनौच III. 39

यद्यपि स्यात्त्वं IV. 15.  
 यद्यप्यास्थानूतेनापि IV. 92.  
 यद्यप्यास्थ महात्मानः IV. 90.  
 यद्वाजशालं I. 46.  
 यद्वेदिका<sup>०</sup> I. 6.  
 यथातिथैव राजर्षिः IV. 78.  
 यन्तु जीर्णं परं IV. 60.  
 यस्मिन्प्रसूते I. 40.  
 या हि काश्चिद्युवतयो IV. 23.  
 ये पद्यकल्पैः II. 3.

### र.

रक्षाविधानं I. 21.  
 रत्नप्रभोज्ञा<sup>०</sup> I. 4.  
 राज्ञस्तु विनियोगेन IV. 26.  
 रामामुख्यन्दून् I. 6.  
 रिरक्षिषन्तः श्रियं<sup>०</sup> II. 55.  
 ररीह सम्यक् II. 8.  
 रूपस्य हन्त्री III. 30.

### व.

वंचयान्नि च यद्येव IV 95.  
 वनमनुपमसत्त्वा बोधि<sup>०</sup> II. 56.  
 वयश्च कौमार<sup>०</sup> II. 24.  
 वयोऽनुरूपाणि च II. 22.  
 वराङ्गनागण<sup>०</sup> III. 65.  
 वाग्भिः कलाभिः II. 31.  
 वातायनानां III. 21.  
 वातायनेभ्यश्च III. 19.  
 वाता वतुः I. 41.  
 वाल्मीकिनाश्च I. 48.  
 विगते विवसे V. 43.  
 विदह्यमानाय I. 78.  
 विंबभौ करलम्<sup>०</sup> V. 49.  
 विमृशेद्यदि V. 65.  
 विद्युज्जयमानेऽपि तरो IV. 61.  
 विवृतास्त्रपुटा V. 61.  
 विश्वामित्रो महर्षिश्च IV. 20.  
 विषयेषु कुटु<sup>०</sup> V. 31.  
 विशाख राज्यं I. 74.  
 वैभाण्डकं मुनिवृत्तं IV. 19.



व्यपविद्धविभूष° V. 60.

श.

शान्काधालयितुं IV. 11.  
शरीरसन्देश° II. 9.  
शाक्यार्जितानां I. 7.  
शाखामालम्ब° I. 24.  
शियिलाकुल° V. 58.  
शीघ्रं समर्थापि III. 17.  
शुभेन वदनेनान्या IV. 36.  
शोभयत गणैः IV. 10.  
श्रियं परार्थ्या I. 1.  
श्रीमद्विताने I. 36.  
श्रुत्वा ततः स्त्री III. 2.  
श्रुत्वा निमित्तं तु III. 49.  
श्रुत्वा वचस्तद्य I. 63.

स.

सच्चिवैस्तु निर्दिशितो V. 40.  
स जरामरण° V. 23.  
स तथा विषयैः V. 1.  
स तस्मिन्कानने IV. 28.  
सज्जतिश्चानुवृत्तिश्च IV. 68.  
समवाप्तमनः° V. 10.  
स पार्थिवान्तः I. 56.  
समवेक्ष्य ततश्च V. 63.  
स विकृष्टतरां V. 4.  
सर्वाः सर्वकलाज्ञाः IV. 9.

सस्तौ शरीरं II. 37.  
स हि काञ्चन° V. 42.  
स हि स्वगात्र° I. 32.  
सान्तः पुरजगा I. 23.  
सान्त्वं बभाषे II. 38.  
सारस्वतश्चापि I. 47.  
सितोन्नतेनेव I. 3.  
सुखिता बत V. 24.  
सुरप्रधानैः परि° I. 28.  
सुलभाः खलु V. 76.  
सोऽहं मैत्रीं IV. 65.  
सौम्यस्वाद्यैव IV. 5.  
स्तेयादिभिश्चाप्यभि° II. 15.  
स्त्रीसंसर्गं विनाशान्तं IV. 79.  
स्थित्वा पथि प्राथमं II. 49.  
स्थूलोदरः श्वास° III. 41.  
स्नेहाद्य भावं III. 52.  
सस्तांसकौमला° IV. 30.  
स्वल्पान्तरं यस्य I. 68.  
स्वार्थभुवं चार्थिक° II. 51.  
स्वैर्मोहपाशैः I. 80.

ह.

हरितुरगतुरङ्ग° V. 87.  
हलनिजद्विकीर्ण° V. 5.  
इतवहवपुषो V. 86.  
हरि या मम V. 69.  
ह्रियमेव च V. 70.

## INDEX OF PROPER NAMES.



- अ.**  
 अकनिष्ठाः V. 47.  
 अक्षमाला IV. 77.  
 अगस्त्य IV. 73.  
 अग्नि IV. 76.  
 अभिसुनु I. 66.  
 अङ्गिरस् I. 40.  
 अग्नि I. 48.  
 अप्सरस् I. 95. IV. 11, 28.  
 अलका III. 65.  
 असित I. 54, 67, 85; II. 25.  
 अस्त IV. 100.  
 अहल्या IV. 72.
- आ.**  
 आग्नेय I. 48.
- इ.**  
 इक्ष्वाकवः I. 49.  
 इन्द्र ( मयवत्, द्यक्र &c., ) I. 7, 27,  
 29, 63, 92; II 27; IV. 72;  
 V. 22, 27, 87.
- उ.**  
 उदायिन् IV. 8, 24, 62.
- ऊ.**  
 ऊच्यशुक्ल IV. 19.
- औ.**  
 औतथ्य IV. 74.  
 और्व I. 29.
- क.**  
 क II. 51.  
 कक्षीवत् I. 29.  
 कन्धक V. 3, 68.  
 कपिललाह IV. 77.  
 कपिल I. 2, 94.  
 कपिलवास्तु I. 2, 94.
- करालजनक IV. 80.  
 काम III. 24. IV. 4.  
 कार्तिकेय ( वण्मुख ) I. 93.  
 काली IV. 76.  
 काशिसुन्दरी IV. 16.  
 कुबेर I. 94; IV. 10; V. 45.  
 कुशिक I. 49.  
 कलास I. 3, 21; II. 30.  
 कौरव IV. 79.
- ग.**  
 गौतम IV. 18, 72.
- घ.**  
 घृताची IV. 20.
- च.**  
 चन्द्रमस IV. 75.  
 चैत्ररथ IV. 78.  
 च्यवन I. 48.
- छ.**  
 छन्द ( or छन्दक ) V. 68.
- ज.**  
 जनक I. 50.  
 जुह्वती IV. 75.
- त.**  
 तुषित I. 19.
- द.**  
 देवी I. 66.  
 दुमाहजकेतु V. 3.
- न.**  
 नन्दन III. 64.  
 नन्दाग्रहा I. 19.  
 नलकूबर I. 94.  
 नहुष II. 11.

## प.

- पद्म II. 3.  
पद्मखण्ड III. 63.  
पराशर IV. 76.  
पाण्डु IV. 79.  
पुरन्दर IV. 72.  
पुण्य I. 25.  
पृथु I. 29.

## ब.

- बालमुख्या IV. 17.  
बुद्ध I. 38.  
बुध IV. 75.  
बृहस्पति I. 46. IV. 74, 75.  
बोधिसत्त्व I. 19, 24; II. 56.  
ब्रह्मन् I. 1.

## भ.

- भरद्वाज IV. 74.  
भव I. 93.  
भृगु I. 46.

## म.

- मन्यालगौतम IV. 17.  
ममता IV. 74.  
मंरुत् V. 27.  
महोरगाः I. 38.  
माद्री IV. 79.  
मान्धात्र I. 29.  
माया I. 15, 22.  
मारुती IV. 74.  
मेरु V. 37, 43.

## य.

- यक्षाधिप I. 36.  
यमुना IV. 76.  
ययाति II. 11.  
यद्योधरा II. 26, 46.

## र.

- रन्तिदेव I. 57.

- राह II. 46.  
राहुल II. 46.  
रोहिणी IV. 73.

## ल.

- लुम्बिनी I. 23.  
लोपासुद्रा IV. 73.

## व.

- वसिष्ठ I. 47, 57; IV. 77.  
वाल्मीकि I. 48.  
विवस्वत् IV. 28.  
विश्वामित्री IV. 78.  
विश्वामित्र IV. 20.  
व्यास I. 47.

## श.

- शक्र I. 63.  
शची II. 27.  
शाक्य and शाक्यः I. 7, 14, 54,  
63, 93; II. 25; V. 1, 36.  
शान्ता IV. 19.  
शुक्र I. 46.  
शुद्धाधिवासाः III. 26, 56.  
'शुद्धोदन I. 9, 20.  
शौद्धोदनि II. 46; III. 40.

## स.

- सगर I. 49.  
सनस्कृमार II. 27; V. 27.  
सप्तर्षिनारा I. 33.  
सर्वार्थसिद्ध II. 17.  
सारस्वत I. 47.  
सोम IV. 73.  
स्वयम्भू II. 51.

## ह.

- हिमवत् II. 3; IV. 27; V. 45.  
हिमाद्रि I. 20.

## APPENDIX.

Our Betiah ( Betiya ) Ms., like Divya Deva's palm-leaf Ms. in the Darbar Library, Nepal, gives about twelve verses after the 40th stanza of the 9th canto. These 12 verses are wanting in the printed text of Prof. Cowell. These 12 verses, we think, complete the sense of the context ; and without these the canto of the Kāvya would be an incongruous one. They are as follows:—

जाम्बूनदं हर्म्यमित्र प्रदीप्तं विषेण संयुक्तमिवोत्तमान्नम् ।  
 ग्राह्याकुलं चास्थिरमारविन्दं राज्यं हि रम्यं व्यसनाश्रयञ्च ॥ ४१ ॥  
 इत्थं च राज्यं न सुखं न धर्म्यं पूर्वं तथा जातघृणा नरेन्द्राः ।  
 वयःप्रकर्षेऽपरिहार्यदुःखे राज्यानि मुक्त्वा वनमेव जग्मुः ॥ ४२ ॥  
 चिरं हि मुक्तानि तृणान्यरण्ये त्रिषंकवो (?) रत्नमिवोपगुप्तः ।  
 सहोषितं श्रीसुलभैर्न चैव दोषैरदृश्यैरिव कृष्णसर्पैः ॥ ४३ ॥  
 श्लाघ्यं हि राज्यानि विहाय राज्ञां धर्माभिलाषेण वनं प्रवेष्टुम् ।  
 भग्नप्रतिज्ञस्य ननुपपन्नं वनं परित्यज्य'गृहं प्रवेष्टुम् ॥ ४४ ॥  
 जातः कुले कोऽपि नरः ससत्त्वो धर्माभिलाषेण वनं प्रविष्टः ।  
 काषायमुत्सृज्य विमुक्तलज्जः पुरन्दरस्यापि पुरं श्रयेत् ॥ ४५ ॥  
 लोभाद्विमोहादथ वा भयेन योवान्तमन्नं पुनराददीत् ।  
 लोभात्स मोहादथ वा भयेन संत्यज्य कामान् पुनरादधीत् ॥ ४६ ॥  
 यश्च प्रदीप्ताच्छरणात्कथञ्चिन्निष्क्रम्य भूयः प्रविशेत्तदेव ।  
 गार्हस्थ्यमुत्सृज्य स दृष्टदोषो मोहेन भूयोऽभिलषेद्गृहीतुम् ॥ ४७ ॥  
 वृद्धिश्च तोयस्य च नास्ति सन्धिः शठस्य सत्यस्य च नास्ति मेलः ।  
 आर्यस्य पापस्य च नास्ति प्रीतिः शमस्य दण्डस्य च नास्ति योगः ॥ ४८ ॥

48. Corrected into सन्धिः for मेलः, सन्धिः for प्रीतिः and सन्धिः for योगः on the top of the same words of the verse in Bt. in the same hand as that of the text ; but the original readings, though blotted with yellow fluid, are yet clearly visible.

या च श्रुतिर्मोक्षमवाप्तवन्तो नृपा गृहस्था इति नैतदस्ति ।  
 सामप्रधानः क्व च मोक्षधर्मो दण्डप्रधाना क्व च राजनीतिः ॥ ४९ ॥  
 शमे रतिश्चेच्छितिलञ्च राज्यं राज्ये मतिश्चेच्छमविप्लवञ्च ।  
 शमञ्च तैक्ष्ण्यञ्च हि नापपन्नं शीतोष्णयोरैक्यमिवोदकाग्नयोः ॥ ५० ॥  
 तन्निश्चयाद्वा वसुधाधिपास्ते राज्यानि मुक्त्वा शममाप्तवन्तः ।  
 राज्योर्दिता वा निभृतेन्द्रियत्वादनैष्टिकं मोक्षकृतभिमानाः ॥ ५१ ॥  
 तेषाञ्च राज्येऽस्तु शमो यथावत्प्राप्तो वनं मोहमनिश्चयेन ।  
 छित्त्वा हि पाशं गृहबन्धुसङ्गं मुक्तः पुनर्न प्रविबिक्षुरस्मि ॥ ५२ ॥

49. Bt. in margin notices दण्डप्रधानः for दण्डप्रधाना and राजधर्मः  
 for राजनीतिः in the same hand as that of the text.











